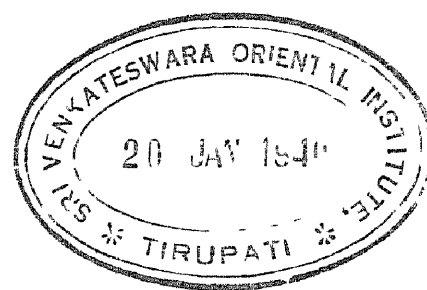




University of Mysore



# ANNUAL REPORT

OF THE

# MYSORE ARCHÆOLOGICAL DEPARTMENT

FOR THE YEAR 1931



BANGALORE

PRINTED BY THE SUPERINTENDENT AT THE GOVERNMENT PRESS

1935





## PREFACE

This report for the year ending 30th June 1931 has been printed and made ready for publication with the kind encouragement and support given by the University of Mysore and the hearty co-operation of the Superintendent, Government Central Press, Bangalore. A sincere attempt has been made to keep up to the standard of the previous reports both in the variety and value of the subject matter and in get up. The report for 1932 is also in the Press and I hope to publish it at an early date.

My special thanks are due to the members of the staff of the Archæological Department who have helped me to send to the Press in rapid succession the reports which were in arrears.

MYSORE, }  
November 1934 }

M. H. KRISHNA,  
*Director of Archæological  
Researches in Mysore.*



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CHANNAKESAVA TEMPLE, CHINA. (See page 111)

Wooden structure, China

# ARCHAEOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1931.

## PART I--ADMINISTRATIVE.

**Staff** Dr M H. Krishna, M A , D Litt (Lond ) continued as the Director in addition to his own duties as the Professor of History at the Maharaja's College, Mysore The part-time Pandit, who had done valuable service to the Department in collecting inscriptions since the year 1922, was granted leave preparatory to retirement from 2nd March 1931 There was no other change in the staff

**Tours** The Director toured in parts of the Mysore, Chitaldrug, Shimoga, Kadur and Hassan Districts in connection with the conservation and study of the ancient monuments and also for noting the ancient sites in this part of the State The Assistant to the Director toured in parts of the Mysore and Shimoga Districts and collected a large number of new inscriptions. The Architectural Assistant toured in the northern parts of the Shimoga District and surveyed some new monuments The number of monuments newly discovered and surveyed during the year is about a dozen including a fine stone-built pond of unique design at Hulikere near Halebid, Belur Taluk, Hassan District About two dozen monuments already known were re-surveyed and studied in detail including the famous temple of Késava at Belur

**Epigraphy** The total number of inscriptions discovered and collected during the year is about 100 Of these, about 80 are published in this report The earliest is connected with the death of the famous Ganga ruler Bhûtuga

**Publications** The detailed annual report of the department for the year 1928-29 was completely printed and the Index to the annual reports from 1906 to 1922 was published.

**Excavation** Of the special schemes carried on by the department during the year the excavation of the selected area in the Chandravalli site progressed very far and the valuable finds discovered were studied and a draft catalogue was prepared A part of the excavation report was also printed.

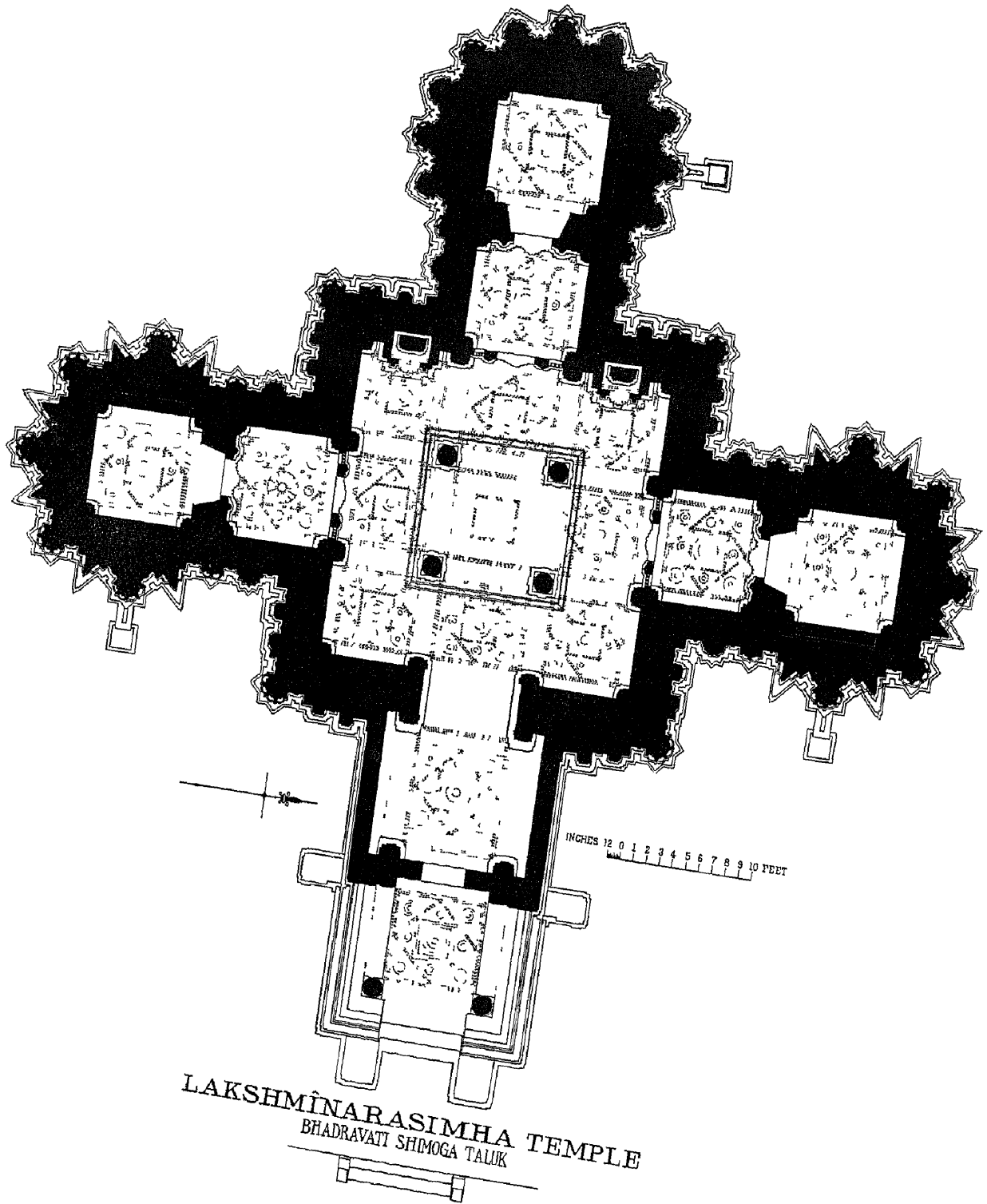
The work of preparing the drawings and ground plans for the monograph on Châlukyan Architecture was continued and detailed studies were made of some of the selected monuments.

Among the exhibitions in which the department took part may be mentioned the Exhibition of Indian art at the Burlington House in London to which a large number of select photographs illustrating architecture and sculpture in Mysore was sent with a descriptive booklet. In connection with the Karnâṭaka Sâhitya Parishat held at Mysore and the Dasara of 1930, an exhibition of antiquities was held at the office premises in the Jubilee Hall, Mysore. It attracted a large number of visitors.

Conservation notes on the monuments inspected were submitted to Government from time to time.







(p 3)

## PART II—STUDY OF MONUMENTS AND ANCIENT SITES.

### BHADRAVATI

#### LAKSHMÎNARASIMHA TEMPLE

**Situation** The town of Bhadrâvatî which was formerly known as Benkipur, is situated on the north or right bank of the river Bhadrâ, the Bhadrâvatî Iron Works being on the south bank. The river makes a loop here and the town is situated where the river flows westward as a *paśchîmavâhînî* for about three furlongs. In the centre of the old town on the top of a rising ground is the temple of Lakshmînarasimha. (Plate III, 1) The priest's house, other buildings and trees now hide its view.

**History** There are two inscriptions in the temple. The one outside its north-east wall is of the Vijayanagara period. On the beam of the eastern extension of the navaranga is a Hoysala inscription of six lines which records a gift to the temple in the late Hoysala days. The temple was, in all probability, constructed somewhere about the middle of the 13th century A.D., perhaps in the reign of Sômesvara or Narasimha III.

**General Description** This monument is a trikûtâchala or three-celled temple in the Hoysala style with three towered garbhagrihas and three sukhanâsis opening into a common navaranga (Plate II.) On the east of the navaranga, a vestibule has been added in the shape of an extra ankana but its unsculptured walls and doorways lead us to doubt whether these were originally there at all. Just outside the east doorway is a small porch of one ankana.

**Platform** As usual, the temple has been raised up on a platform supported by elephants at the important corners and corresponding to the contour of the temple itself whose three cells are star-shaped. Since the courtyard is covered with earth almost to the height of the platform, only one or two elephants which have been excavated are visible.

**Basement.** The basement of the temple has six deeply cut cornices whose roughly shaped mouldings have been left unsculptured. Here and in many other places the temple clearly shows that it was left unfinished.

**Wall Sculptures.** The outer face of the wall is divided into the upper and lower halves by an eaves-shaped cornice. Above it, supported on pilasters, is a row of turrets, none of which shows very elaborate workmanship. Below the cornice, on the various faces of

the star-shaped wall, are rows of sculptured figures, about 15 inches high. Most of these have been left uncarved on the south cell, while on the west and north cells they have been carved but not finished. They are not remarkable either for beauty or for finish and do not deserve detailed notice. However, the more important of them are just noticed here.

*South-east wall of navaranga*

Standing Vishnu, man and woman embracing, Sûrya with lady, Môhinî dancing

*South cell*

No sculptures

*West cell*

South face — Dancing Ganêsa, Mahîshâsuramardini, dancing Sarasvatî, standing Sarasvatî, Bhairava, Mâdhava, Vênugôpâla, Môhinî dancing, Kâlingamardana, Kêśava, Vênugôpâla in several poses, Môhinî as huntress and in other poses, Mâdhava; Manmatha and Ratî, Sûrya (sculptor Mâba), Harihara, Môhinî and Dakshinâmûrti, Gôvinda, Lakshminârayana  
(West end)

North side — Môhinî dancing, Môhinî with monkey, Kôdandarâma with Lakshmana and Hanumân, Kâlingamardana, Ugranarasimha; Kêśava, Hâlâyudha, Mâdhava, Gôvardhanadhâru, Śiva as Jalandhara-sambhârî, dancing groups, Krishna plundering suspended butter vessels, Môhinî in various poses

*South cell,*

Durgâ dancing, Yôganârâyaṇa, Môhinî dancing, Kêśava; Varadarâja, Vâmana, Vênugôpâla, Janârdana, Gôvinda, Pânduranga, (Krishna standing with both hands akimbo, holding flowers or bags), Dakshinâmûrti, Kâlingamardana, Śiva dancing with skull-headed mace, Kêśava, Paraśurâma, Sûrya, standing Vishnu, Ratî and Manmatha, Madhusûdana, Bhairava, Gôvinda, Môhinî dancing, a long-coated man holding sword and shield, very probably the officer under whom the temple was built (may not be Dakshinâmûrti?), Vênugôpâla, Gôvardhanadhâru, Krishna plundering suspended butter vessels, Kâlingamardana

The eaves are remarkably short, projecting between six and nine inches only. Except for the pendent knobs, they are insignificant.

The parapet which is made up of a series of stone towers has been covered over, in most places, by a thick coating of chunâm. Where the original stone is visible it is only rough and unsculptured.

Each of the three cells has a star-shaped tower of soap-stone, each with a projection over the corresponding sukhanâsi, but instead of the usual five rows of turrets, with only three, the topmost of these being without śikharas. The two upper series of towers and the śikharas appear to have been pulled down and removed completely and substituted with the present cone-shaped concrete śikharas. It is not known when these repairs took place but the presence of a large ventilator in the centre of the navaranga suggests that the repairs might have been effected in the days of Mr. Arcot Srinivasachar, Muzrai Superintendent.

### Towers

The porch which is only one ankana square appears to have been introduced after the rest of the temple was built, though it is also definitely Hoysala. It has two round Hoysala pillars on its side benches or 'jagalis' and its rounded parapet railing is unsculptured. Its ceiling has a moderately deep padma, made out of a single slab.

### The Porch

The navaranga is entered by a vestibule of one ankana, the only remarkable thing about which is its existence. The navaranga proper is the usual hall of about 20' × 20' having nine squares. Its four pillars are of the usual round Hoysala type. Against its west wall are two towered niches containing fine images of Ganêśa and Sarasvatî. These, of course, are among the five deities which form the 'Vishnu-pañchâyatana' of the temple.

### Navaranga

The ceilings which are formed by four sets of slabs rising above the beam have finely designed small domes scooped out of single slabs. The central ceiling, however, has been disturbed so as to allow the construction of a ventilator.

The south sukhanâsi is entered by a doorway whose beauty is concealed by a thick coating of chunâm. But on either side of the jamb is a perforated screen as in the other sukhanâsi doorways.

### South Cell

In the south cell, standing on a large Garûḍa pedestal, is a fine image of Vêṇugôpâla, about five feet high (Plate III, 2). His ornaments, the flute, the fingers playing upon them, his attendant ladies, joyful cows, and the Gôpas and the tamâla tōrana over his head are all finely carved, though the left leg on which the weight is borne appears too short and the centre of gravity of the upper body shifted far to the right. (The right forefinger is broken and can be repaired).

The north cell is similar to the one on the south, its perforated screen being of a different design. In this cell, on a Garûḍa pedestal, is a standing image of Vishnu as Purushôttama, 5½ feet high, holding chakra, padma, śankha and gadâ. The image is fine but is much coated with wax. On its tōrana are the usual ten avatâras.

### North Cell.

The sukhānāsī doorway of the west cell is flanked by small dvārapālakas and fine perforated screens of scroll design. Above the lintel is a Lakshminārasimha group concealed in chunām. The sukhānāsī ceiling has a finely designed dome having two

### West Cell

series of horse-shoe arches

The image in the main cell is a fine one of Narasimha in sukhāsana with Lakshminī on his left lap. The image is well made, though its mane is somewhat conventional. On the tōrana are the usual ten avatāras

## TARIKERE.

There is a large area known as the 'Fort', surrounded by a mound which contains remnants of the old fort wall. In a part of the ditch runs the Mysore Railway line.

### Fort

The palace of the Pāllegārs, which is described as a large-tiled structure, was sold by auction by the Pāllegār family sixteen years ago

### The Pallegar's Palace

to pay debts to the Pāllegār of Kangundi Kuppā. Now nothing of the palace remains, shops cover the whole

place

The Kêśava shrine is a modern one of the Pāllegārs' time containing a soap-stone image, five feet high, of Kêśava which is surely a Hoysala image for which a shrine was built later

### Kesava Shrine.

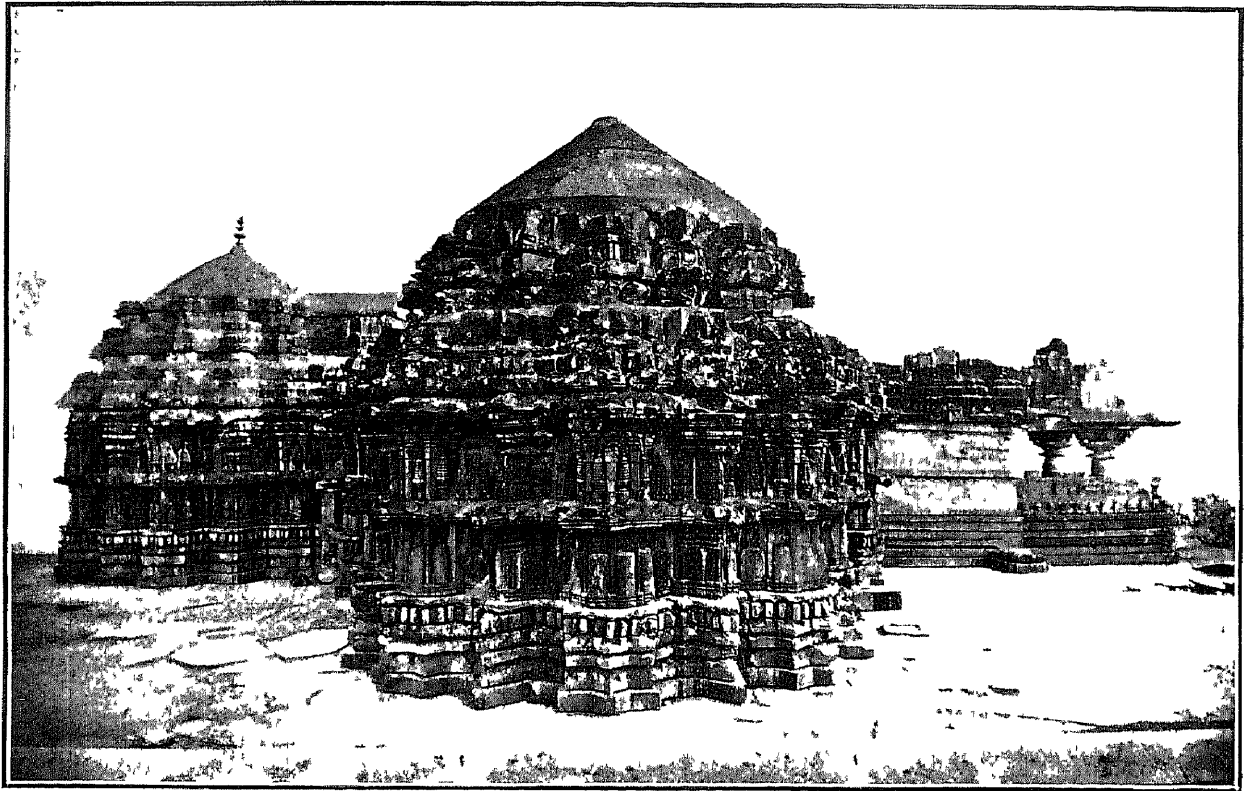
By the north gate of Pūrnaiya's choultry are four round soap-stone Ballāla pillars and two groups of Sala killing the Lion, each 3' high, one of which is in good condition and should be removed to the Museum at Mysore. They were all brought from near the Palace and are said to have originally belonged to the Kêśava temple in the fort

## AMRITAPURA--(TARIKERE TALUK)

### AMRITÊŚVARA TEMPLE

This temple has been studied in detail under the following heads —

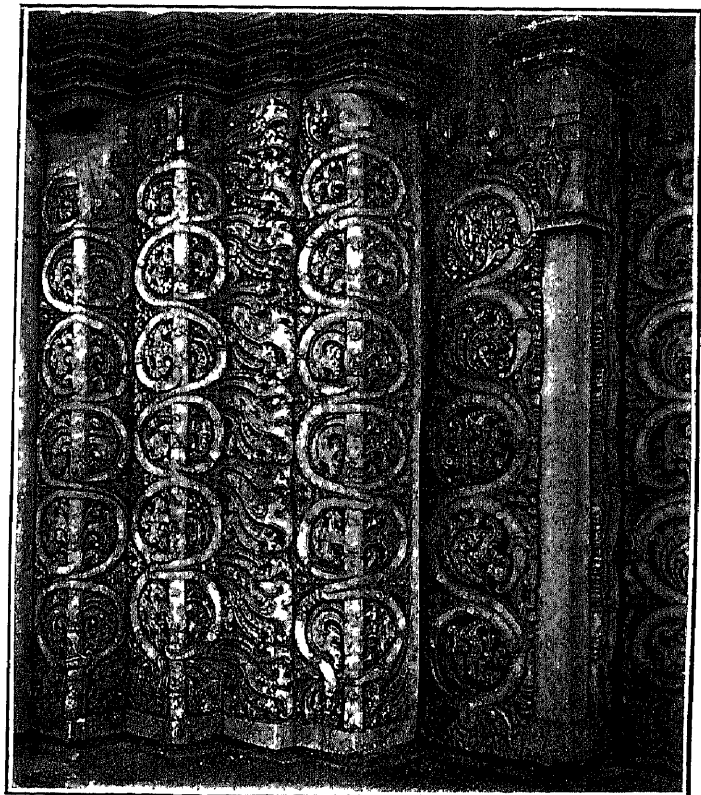
I	History	X	Ceilings
II	General description	XI	The old porches, East and South
III	Mukhamantapa	XII	The main temple
IV	Turrets on basement	XIII	Basement
V	Railing panels	XIV	Wall ornamentations
VI	Eaves	XV	Eaves
VII	Parapet	XVI	Parapet
VIII	The mantapa inside	XVII	Tower
IX	Pillars	XVIII	Doorways



1 LAKSHMINARASIMHA TEMPLE AT BHADRAVATI SOUTH VIEW (p 3)



2 LAKSHMINARASIMHA TEMPLE AT BHADRAVATI VENUGOPALA IMAGE (p 5).



3 AMRITESVARA TEMPLE AT AMRITAPURA SCROLL WORK (p 11).





XIX	Navaranga	XXIV	Garbhagriha
XX	Images in the navaranga	XXV	The Devî temple
XXI	Ceilings of the navaranga	XXVI	Sûle-mantapa
XXII	Sukhanâsî doorway	XXVII	Compound wall
XXIII	Sukhanâsî	XXVIII	Other old structures in the village

The notes on a few of these only are given below —

There are about ten inscriptions in the temple of Amritêśvara and its compound.

### History.

Of these, the one on a large slab set up in the south-east of the temple is the oldest. It claims to be the composition of Janna, the famous Kannada poet, and was set up in the year 1196 A. D. when the temple was consecrated. Amritêśvara Danâyaka, a Hoysala officer, appears to have got the temple erected and the linga of Amritêśvara consecrated in the same year in the reign of Ballâla II. Several grants were made to the temple in 1206 and 1210 and also in 1547 A. D. under the Vijayanagar rulers. A close study of the temple suggests the view that the main temple with its garbhagriha, sukhanâsî, navaranga and original porches was built in 1196 A. D. Later on, perhaps in 1206, the mukhamantapa was constructed. However, the whole structure and most of the neighbouring structures are all characteristically Hoysala in origin and workmanship.

### Mukhamantapa

The mukhamantapa has a unique feature in that the outer facing of its basement is covered by a series of beautiful turrets which are alternately large and small. There are about 100 of these towers and the designs show some variety. Each one of them is borne on an ornamental pilaster, often star-shaped. The smaller towers are in proportion to the width of their bases, are tall and uniformly tapering, while a few have curvilinear outlines. Of the larger ones, the majority are star-shaped and curvilinear in design, while on top they have similarly star-shaped and inverted lotus śikhara with stone kalâśas. This combination of a curvilinear outline with a star-shaped plan, the elevation of each ray of the star being made up of seven smaller turrets tapering up one above the other, is peculiar even among Hoysala towers. It has rarely been used even for the larger towers of the temples—one example being the Sadâśiva temple at Nuggehalli. Between each pair of towers, generally, are figures of lions trampling on elephants or pairs of elephants rearing up.

Above the row of turrets is a long railing running around the whole mantapa.

### Railing Panels

The upper and lower portions of it are ornamented with creeper designs: the lower (a) with scroll work and the upper (b) with wavy designs. In the numerous convolutions of the scroll work, various kinds of figures have been carved, like flowers, fruits, peacocks, swans and monkeys in various sporting attitudes and men,

women and animals mixed up in all manner of obscene postures, some of them relating to sexual perversities

The railing faces themselves are divided by roundish pilasters alternately into large and smaller panels. The smaller spaces are sculptured with the figures of rishis, rākshasas, monkeys or with obscene figures generally unconnected with the other sculptures. But in the larger panels the great Purāṇic stories are depicted with great vigour and power, though the carvings are not so accurate and fine as those on the railings of the Belur temple. They are beautiful and of nearly the same size and character. They are definitely finer and more expressive than the stoned sculptures on the wall friezes of the Hoysalēśvara, Kêdârēśvara and Somanāthpûr temples, (Plate IV). On the south railing is given the story of the Rāmāyana running from west to east, while on the north railing, from west to east, are the ten skandhas of the Bhāgavata and the earlier part of the Mahābhārata. The important panels are here noticed —

South railing—commencing from the wall of the navaranga and running eastward

#### RĀMĀYANA

- 1 The Dêvas and the rishis beseech the help of Vishnu as Anantaśayana
- 2 Daśaratha performs the Putrakâmêshthi yāga
- 3 Daśaratha in duibai with his three wives and four sons.
- 4 Viśvāmitra borrows Râma and Lakshmana from Dasaratha
- 5 The princes follow Viśvāmitra
- 6 Râma slays Tatakâ
- 7 Râma punishes Mâricha and Subâhu
- 8 Viśvāmitra and the princes visit Janaka
- 9 Râma breaks Śiva's bow
- 10 Râma defeats Paraśurâma
11. The newly married return home
- 12 Dasaratha blesses (his heroic sons) Râma, Lakshmana and Sîtâ when they depart to the forest
13. Râma refuses Bharata's request to return to Ayôdhya
- 14 Lakshmana cuts off Śûpanakhî's nose
15. Sîtâ sees the golden deer
16. Position reverse Râma slays the golden deer
17. Râvana abducts Sîtâ
- 18 Râvana is attacked by Jatâyû
19. Jatâyû informs Râma
20. Hanumân and Sugrîva meet Râma
21. Râma makes a treaty with the monkeys
- 22 Râma shoots through the seven palms



AMRITESVARA TEMPLE AT AMRITAPURA MYTHOLOGICAL SCULPTURES



- 1 HANUMAN BEFORE RAVANA 2 WAKING UP KUMBHAKARNA 3 KUMBHAKARNA MAULED BY SUGRIVA  
4 HANUMAN'S DUEL WITH RAVANA 5 VASUDEVA AND THE DONKEY 6 DRAUPADI-VASTRAPAHARANA (pp 9, 10 & 11)

- 23 Râma slays Vâli
- 24 Coronation of Sugrîva.
- 25. Râma blesses Hanumân (?) perhaps for bringing the message from Sîtâ.
- 26 The monkey's bridge the strait
- 27 Vibhîshana seeks Râma's protection
- 28 Sîtâ in Aśôkavana
- 29—30 Hanumân faces Râvana in his court (Plate IV, 1.)
- 31 Battle between Lakshmana and Indrajit
- 32 Indrajit with his elephant standard.
- 33, 34, 35 Indrajit is slain.

*South Doorway —*

- 36 Râvana threatens Sîtâ
- 37. Sîtâ does not yield to temptations
- 38—39 False heads of Râma and Lakshmana are shown to Sîtâ
- 40 Hanumân lectures to Râvana
- 41—42 Râvana's followers, Sunaka and others (the names of some of these are inscribed by the sculptors).
- 43—44 Hanumân and Nala kill Jambumâli and other râkshasas
- 45—46 Râma slays the demon generals (one of whom has the face of a tiger)
- 47 Elephants and trumpets rouse Kumbhakarna from his sleep (Plate IV, 2)
- 48—49 Kumbhakarna marches out at Râvana's orders.
- 50—51 Kumbhakarna slays many monkeys
- 52 Kumbhakarna is mauled by Sugrîva (Plate IV, 3)
- 53—54 Râma slays Kumbhakarna
- 55. Râvana's yajña is spoiled by monkeys.
- 56 The monkeys assault Râvana's women
- 57 Hanumân's duel with Râvana (Plate IV, 4)
- 58 to 62 Battle between Râma and Râvana
- 63—66 Râvana is slain
- 67 Râma and Sîtâ are reunited
- 68 to 71 Râma's durbar amidst his monkeys

*East Doorway —*

North railing—commencing from the navaranga hall and running eastward.

BHĀGAVATA

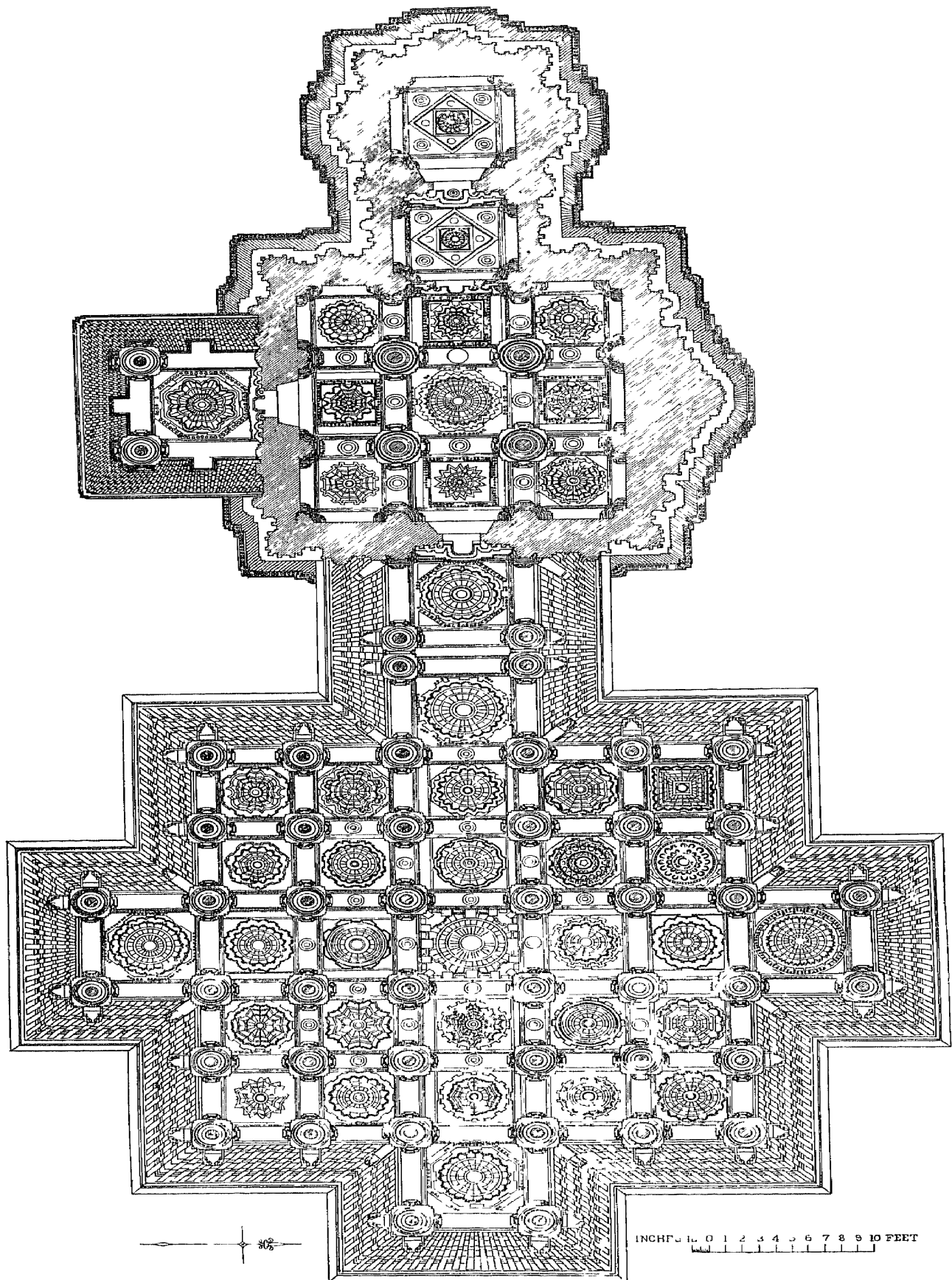
- 1 Kamsa in durbâr.
- 2. The labour of Dêvaki

- 3 Vasudêva bows to a donkey, begging it not to reveal Krishna's birth.  
(Plate IV, 5 )
  - 4 Duigâ escapes Kamsa's slaughter
  - 5 Vasudeva removes Krishna across the Yamunâ
  6. The Gôpas receive Krishna
  - 7 Yaśôdâ takes charge of Krishna
  - 8 Krishna is put into a cradle
  - 9 Krishna slays Śakatâsura
  - 10 Krishna slays Pūtânî
  - 11 Krishna is scolded by his mother
  - 12 Krishna slays the stark
  - 13 Krishna slays the calf by throwing it at a tree
  14. Krishna fights the cocks
  - 15 Krishna uproots the twin trees.
  - 16 Krishna is scolded
  - 17 Krishna loots butter
  - 18 Krishna plunders vessels suspended from the roof
  - 19 Kâlingamaidana
  - 20 Vênugôpâla
  - 21 Gôvaidhanadharana
  - 22 Krishna slays the bull.
  - 23 Krishna slays the horse
  - 24 Akîûra takes out Krishna and Balarâma
- About half a dozen panels are unworked
- 25—26 Krishna slays Kamsa—damaged

*North Doorway —*

### MAHÂBHÂRATA.

- 1—3 Kuntî and the Pândavas seek the protection of Bhîshma
4. Bhîshma scolds the Kauravas
- 5 The five Pândavas
6. Bhîma fells the Kauravas from the tree perch
- 7 Arjuna helps Dîona teach Drupada a lesson.
- 8 Vîrôchana deceives the Pândavas
- 9 The house of lac is burnt
10. Bhîma rescues the Pândavas
- 11 Bhîma slays Hidimba
- 12 Bhîma slays Bakâsura
- 13 Drupada obtains Dhrishtadyumna and Draupadî from the fire.



AMRITÊŚVARA TEMPLE  
AMRITAPUR-TARIKERE TALUK

PLAN LOOKING UP

(p 11)





- 14—15 Arjuna shoots the fish and wins Draupadī
- 16—17. The Pândavas defeat and drive off hostile princes
- 18. Arjuna, supported by Krishna, grants Agni's request
- 19—20 Arjuna burns the Khândava forest
- 21 Arjuna and Krishna defeat Indira
- 22—24 Yudhishtira performs Râjasûya under Vyâsa's guidance.
- 25—26 Krishna slays Śisupâla
- 27 The Pândavas and Krishna at dice
- 28 Duśśâsana undresses Draupadī (Plate IV, 6)
- 29. The Pândavas, while leaving for the forest, are attacked by a demon (?)
- 30 Arjuna performs penance on the Indrakîla hill
- 31—33. Arjuna fights for the boar and defeats Śiva
- 34. Śiva bestows Pâśupata arrow on Arjuna

The tower of the main temple is a soap-stone structure with seven rows of indented square-shaped kîrtimukhas rising one above the other in the west, south and north. In each one of these is usually seated one of the 18 Rudras. The stone kalâśa on the west has disappeared and has been replaced by a metal kalâśa. The tower has its usual projection over the sukhanâsi and this projection is supported by beautiful figures of Brahma and Vishnu on its sides and bears on its top the characteristic group of Sala fighting the lion, and on its front face is a large kîrtimukha with Śiva as Gajâsuramardana in its centre—a beautiful image of Śiva dancing on the elephant-demon, ten of its 16 arms being broken. Near him are Nandi, dancing Ganêśa, Kinnara and goblin, while to his right stands Brahma playing on his vîna and on his left Vishnu accompanies on the flute. On the tōrana are the eight Dîk-pâlakas and the whole group is a fine piece of Hoysala sculpture. In front of this group, the roof of the navaranga bulges up and is stated to have contained in this bulge a large room supported by 9 pillars.

The navaranga has in all 30 ceilings, each with a dome. (Plate V.) Each dome has its own peculiar design and some of the designs are rare forms, like those near the northwest angle. Since it is difficult to describe these by words, an attempt has been made to depict them in outline in the ceiling plan. Some of these remind us of some ceiling plans of the Châlukyan temples only rarely found in the Mysore State. The central ceiling, however, has rows of carved figures, the lower one containing dancing Ganêśa, Śiva, Kumâra, Vênugôpâla, Brahma, etc., and the upper one, the 8 Dîk-pâlas and attendants.

The walls of the temple are decorated with vertical scroll bands of beautiful and varied designs (Plate III, 3.)

The southern and eastern porches of the original temple are also similarly designed and have nothing remarkable about them. But the north wall has no porch on that side. It shows that the southern porch was intended for communication with the Dêvî's shrine in the right courtyard.

### NARASIMHARAJAPURA

About one mile to the south-west of Narasimharâjapura is a group of Jain buildings constructed almost entirely of wood and earth.

#### Basti Buildings

One of them contains an image of Chandraprabha, 2½ feet high, which even now bears marks of having been in water for a long time. It is said to have been near Tadasa, 4 miles away, in the Bhadrâ river and brought here for worship. It is of white marble, has a knot in the centre of the chest and is in the yôgamudrâ.

**Image of Chandraprabha.** It is a fine image and gives the idea that the seated figure is a boy of about eight years. There is the Moon on the pedestal, symbolic of Chandraprabha. (For other details see M. A. R. 1916).

The temple of Jvâlâmâlinî is also a structure of about the 18th century.

#### Jvâlamalini Temple

The goddess (Plate VI, 3) is seated in the sukhâsana posture and holds in her eight hands dâna, double arrow, chakra, tuṣṭîla, pâśa, flag, bowlet, and kalaśa. The image appears to be of the Vijayanagar period, with its thick breast band and rough drapery. It is moderately good and a rare icon. On the brass facing of the pedestal, there is a three-line Kannada inscription. The goddess has a buffalo pedestal and thus peculiarly combines the characteristics of a number of goddesses.

Śântinâtha is a fine figure, about three feet high, of dark stone and is of the 14th century with an inscription on one side. Most of

#### Santinatha Basti.

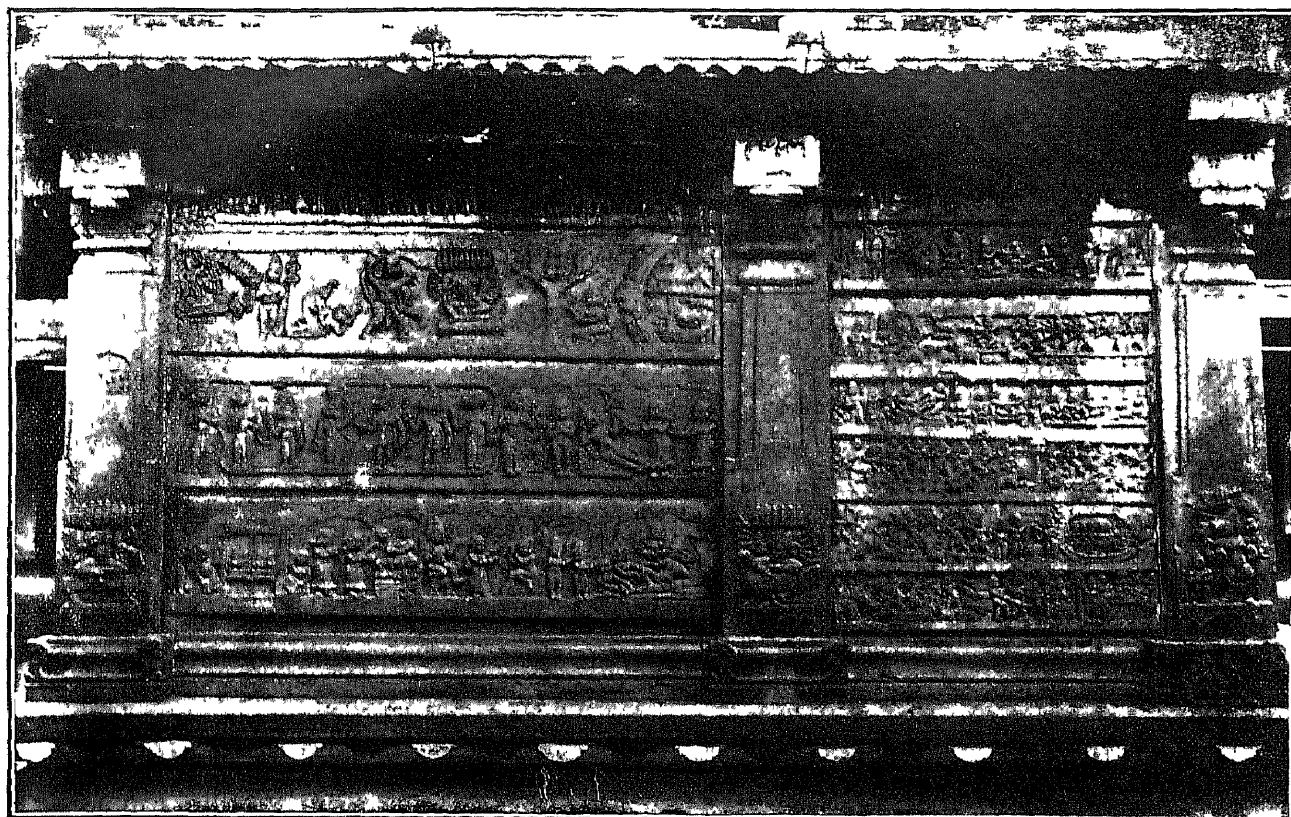
the tile-roofing of 150 years ago has been done with tiles similar to those found at Chandravalli (Chitaldrug). The old compound walls are of laterite bricks.

### JAMBITIGE AGRAHARA

This is an agrahâra by the side of the Tungâ river, about one mile from Hariharapura on the Koppa road. It has about fifteen

#### Isvara Temple.

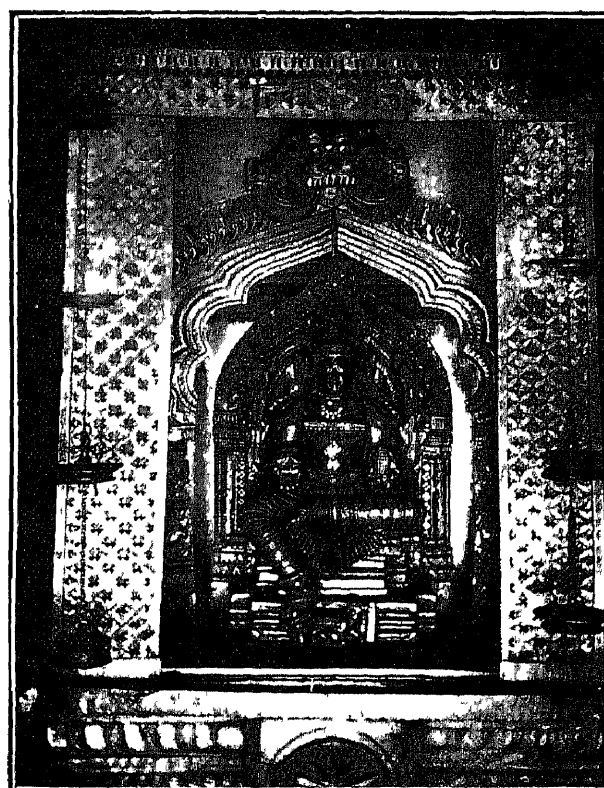
Brahman houses, ten of which form an enclosed wood and tile 'vathâra.' In the centre of the courtyard thus formed stands a small Dravidian temple of granite (20' × 10' × ht. 27') dedicated to Nilakanthêśvara (Plate VI, 2). A long Kannada inscription on the stone basement records that the temple was built in 1733 A. D.



1 NILAKANTESVARA TEMPLE AT JAMBITTIGE SOUTH WALL (p 13)



2 NILAKANTESVARA TEMPLE AT JAMBITTIGE  
SOUTH-EAST VIEW (p 12)



3. BASTI AT NARASIMHARAJAPURA  
JVALAMALINI (p 12)



The temple has a garbhagriha, a sukhanâsi and a mantapa of two Diavidian pillars In the garbhagriha (6' × 6') which is quite plain,

**Sculptures.**

there is a granite pedestal, 2½' high On the latter stands a small linga of black stone, 7" high, which is old, though the temple itself is new The sukhanâsi (6' × 4') has a bull. The inner walls and the outside of the temple are fully carved with reliefs (See M. A. R. 1916)

INNER WALLS

*West* —

Ganêsa on a rat in a vimâna which is placed on the back of an elephant, Durgâ on a maneless lion with abhaya, chakra, śankha and dâna. Above, the story of Vâlmiki in a frieze

*North* —

Brahma, Chandra in a mandala, with ten hands holding akshamâlâ and pustaka in two hands and kumbhas in the other eight, being driven in a chariot drawn by ten horses Sûrya-Nârâyana with gada, chakra, śankha and padma, being similarly driven in a chariot of seven horses, Bhûmandala with Âdisêsha—the eight gajas and Mêru-parvata are one above the other

*South* —

Mahêśvara in chariot, with his ten hands thus disposed abhaya, damru, trisûla, chakra, sankha, padma, gadâ, pâśa, sarpa and dâna, Vênugôpâlâ below

OUTER WALLS

*East* —

The eight Dikpâlas Agni is absent and the north-east is blank; the ten avatâras including a Jina-like standing Buddha and Kali, confused for Kalki and showing Kali allowing his wife to ride while his mother carries burden behind On the jambs in front of the Dvârapâlas, the attendant female figures are Ahalyâ and Târâ.

*South.*—

West square From 'Śeshaśâyi' to 'Sundarakânda Râmâyana', East square 'Mahâbhârata' from 'Virâta-parvâ' to the end (Plate VI, 1)

*West* —

'Râmâyana' from 'Sîtâ-kalyâna' to the death of Râvana

*North* —

West square 'Bhâgavata' from 'Śesha-śâyana' to the death of Kamsa; 'Bhârata' birth of the Pândavas

The Brahmans of the place belong to the Kandâvâra community and are the disciples of 'Bâle-Kuduru matha' of South Canara and not of Śringêri.

## HARIHARAPURA

The Svâmi of the Śrī-Matha has been away touring for the last seven years. His name is Śrī Svayamprakāśa Śrī Rāmānanda Sarasvatī Svâmi.

The Narasimha temple is very modern and of stone and has a metallic image of Narasimha. But the Śārādā temple has a Śrī-chakra yantia said to have been drawn by Śankara. On this a metal Śārādā is now kept and worshipped. The site is only a few yards from the river Tungā which flows north-west.

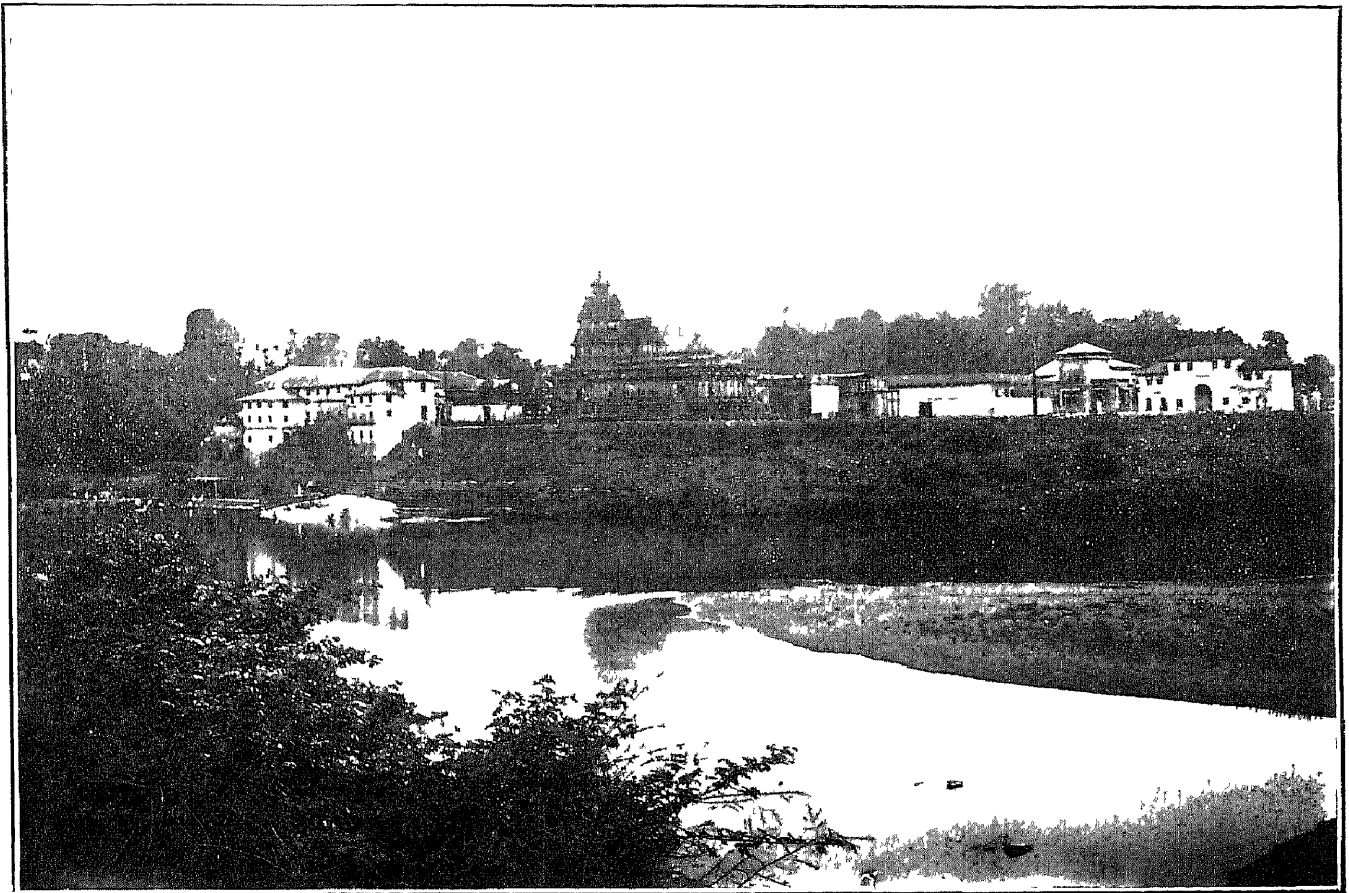
**Narasimha and Sarada Temples** The Mādhavêsvara temple has two inscriptions (read in 1916). Between the modern images of Ganapati and Venkatarāmana of the 18th century, is a linga, 2" in diam and 4" high, on a pedestal, 10" high.

## SRINGERI

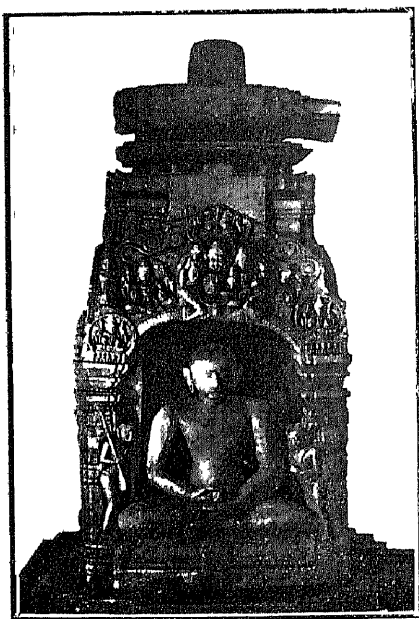
Hale-Śringêri is a village two furlongs to the west of Śringêri with about one Brahman and twenty other houses. It has a small mud shrine, housing the old Vidyâśankara linga which is about six feet high (Plate VII, 2). On a 'pānibatlu' or pedestal, 1½ feet high, is a square pillar-like linga with images carved on the east is the monk Vidyâśankara (1½ feet high) in yōga-mudrā with a sanyâsi disciple on either side, while on the prabhāvali above him is Lakshmī-Narasimha with Śrī and Bhū on right and left and Sūrya and Chandra, respectively beyond them, on the south face is Brahma, three-headed, seated with the eight Dikpālas on the prabhāvali, on the west face is Vishnu with chinmudrā, chakra, śankha and padma, and on the north face is Śiva with the attributes--abhaya, paraśu, damaru and dāna. Above the pillar linga, for about a foot and a half from the top, is another complete linga with pānibatlu (?)

Vidyānanyapura lies about a furlong southwards and has at present only 35 Brahman houses out of the 120 families originally living there. All the original donees are said to have been either 'Kammes' or 'Hoysala Karnātakas' who sold away their houses to others subsequently. Vidyānanya also must have been a Karnātaka. But Vidyâśankara is said to have been a 'Choli' since some 'Cholis' have set up his image in the agrahāra. These people, too, have now left the place. The temples dedicated to Sadāśiva linga and Pārvatī are later and unimportant structures. The Âdiśankara temple has a fine granite

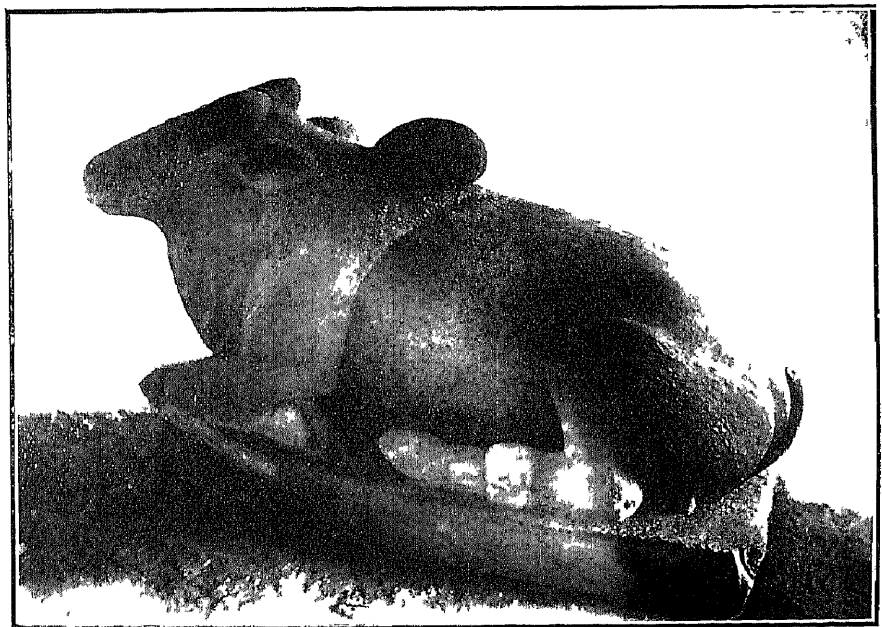
**Sadasiva and Parvati Temples.** mūrti made by workmen from Madras fifteen years ago.



1 VIDYASANKARA TEMPLE AT SRINGERI VIEW FROM SOUTH-EAST (p 16)



2 VIDYASANKARA LINGA AT  
HALE SRINGERI FRONT VIEW  
(p 14)



3 RISHYASRINGESVARA TEMPLE AT KIGGA BULL (p 16)





In the Lakshmi-Narasimha temple, the image of the deity, about  $2\frac{1}{2}$  feet high, is rudely executed, but it is said to have been installed, along with Sadāśiva linga, by Vidyāanyasvāmī

**Lakshminarasimha Temple.**

The small temple of Hariharēśvara situated on a high ground about a furlong to the west of the Vidyāśankara temple, has only a garbhāṅkana ( $5\frac{1}{2}' \times 5\frac{1}{2}'$ ) and a mukhamantapa ( $6' \times 6'$ ) both of which are built in the common-place modern Dravidian style. The granite image, however, of Harihara, which is about  $4\frac{1}{2}$  feet high, may be even dating from the 14th century, as it is said to have come down from the days of Vidyāśankara and, in fact, as its longer lower limbs indicate (The Nāgari inscription by its side has already been read)

**Hariharesvara Temple**

The Pārsvanātha basti which lies in the centre of the town has a garbhagriha, a sukhanāsi, a circumambulatory passage (pradakshina) and a navaranga with pillars having octagonal shafts and square and wheel-shaped mouldings. The mukhamantapa in front does not seem to have originally belonged to the basti, but to have been brought over from elsewhere and set up here. The main temple ( $50' \times 30'$ ) which is probably earlier than 1400 A. D. has a peculiar sloping roof made of granite slabs. The image inside the garbhagriha is of black stone and about one foot high. In the navaranga are kept three images of Pārsvanātha along with two inscription-stones which have illustrative panels. Of the latter, the larger one is of the 11th century A. D. and has been read by Mr. R. Narasimhachar. Its upper panel has a Jina seated in yôgāsana, while in the lower one is the figure of a mahārāja, also seated in yôgāsana. But the smaller inscription has not been read. Its two first lines are visible but the remaining three are worn out. Here are also two panels: on top Jina is seated between two female attendants, below, a yati teaches a rānī who has her hands folded and is being fanned by her female attendant with a fly whisk.

**Parsvanatha Basti**

On the north is the Mallikārjuna hill, about 100 feet high, which is climbed up by a fine flight of about 170 steps. A middle sized temple with two prākārās exists on the top of this hill. It has four inscriptions and appears to have been constructed about the same time as the Kigga temple, that is, probably, during the early Vijayanagar period (14th century). It has a garbhagriha ( $15' \times 15'$ ), a sukhanāsi ( $15' \times 7'$ ) and a navaranga ( $30' \times 30'$ ), all squarish or oblong. The garbhagriha has a linga (4' high) called Mallikārjuna which is said to have been worshipped by Rishyasringa in the 'Trêtā-yuga'. Vibhāṇḍaka is also said to have been absorbed into it, hence the linga has the second name 'Vibhāṇḍaka-linga'. A third name for it is 'Malahanī Karēśvara'. The sukhanāsi doorway is

**Mallikarjuna Hill and Temple.**

guarded by dvârapâlas and chauri bearers, while at the end of the west wall of the navaranga are Ganapati on the south and Durgâ (Mahishâsuramardini) on the north. The central ceiling of the navaranga has a well carved Bhuvanêśvari which is fine and neat for granite work. Both in the navaranga and the mukhamantapa the pillars, which are 16 sided and have 4 sided bases, are well ornamented with reliefs of Ugranarasimha, Vîrabhadra, Âñjanêya, Kâlingamardana, Durgâ, Chandra, Chandikêśa (?), Śrî Râma, Lakshmî-Narasimha, Shanmukha, Vênugôpâla, dancing musician and a servant. The stone 'dîpastambha' containing the figure of Ganapati drawn by Narasimha Bhârati lies to the north of the temple front.

The Janârdana temple is a very old structure with its roof formed of slabs slopingly placed lengthwise but not breadthwise as in the Jain temple. The large granite mantapa on the right bank of the river has a finely polished black stone (made recently by Chidambaram workmen), a linga, a brindâvana of the late svâmi and his statue.

### VIDYÂŚANKARA TEMPLE

(Reserved for a detailed study later on)

(Plate VII, 1)

### KIGGA

This is about 6 miles to the west of Śringêri by road. The Rishyaśringêśvara temple at this place has two prâkâśas, the inner one of which has near its door two stones containing five inscriptions (E C VI Koppa 37). In the south-west corner of the same prâkâśa and in front of a modern substitute for the old Mallikârjuna linga is a Basava or bull brought from an old temple situated about 20 yards east of the big temple (plate VII, 3). This bull which has no ornaments is most natural looking and probably dates from the Pallava times. It is of very great sculptural value, since it is highly realistic and has little of the conventionalised work.

#### Rishyasringesvara Temple

The temple has a garbhagriha (about 12' × 12') a sukhanâsi (10' × 8') and a pradakshina. On either side of the garbhagriha doorway is a small shrine, the one on the right containing a two-handed Ganapati and that on the left, Mahishâsuramardini. The linga which is 5' high, tall and pillar-like (4' in height) has three small projections—one on top like a horn, another to its left like a lady (consort Śântâ) and a third in front representing Nandi.

Both the garbhagriha and the sukhanâsi are plain. The pillars in the navaranga (30' × 30') have octagonal shafts with square mouldings below and round

ones above, while on the panels of these mouldings are, in low relief, the following figures which are of early Vijayanagar workmanship.—

Kālingamardana, hamsa couple, Ugra-Narasimha, a dēvi (Gangā?) standing on makara, a dancing hermit with musical instruments, Gôpî and Krishna, Râma, Lakshmana and Sîtâ, Garuda, two snakes forming an ornamental square, Kinnarî with one head and two bodies, ornamental padma, makara with floral ornamentation, three hamsas forming a chakia, ornamental viiksha, padma, lady with mirror, makara, Ganapati, ornamental designs, Hanumân, hamsa, lady dressing her hair, horseman, elephant, three acrobats revolving in a wheel, holding alternate hands and legs, and lady looking into mirror

The mukhamantapa has six pillars, four of which have ornamented octagonal shafts and wheel top

The whole temple is of granite. Round the mantapa is a stone bench. The two front pillars of the mantapa are Dravidian with man-ridden lions rearing upon elephants

Opposite to the temple is a Nandi mantapa with a bull. The two pillars forming the inner porch of the temple are very old and one of them has an ancient Châlukyan inscription. These pillars might have been brought from some ruined temple and used here

#### **Nandi Mantapa**

### **NARASIMHA PARVATA**

This is climbed up by a hill pathway, three miles long, from Kiggā. Half way up, to the west of the path, there is said to have been a naked Kâla Bhairava image of dark granite, which was entombed by a landslide. Near the top, just to the east, is a plain having in its eastern part a water tank (25' × 10') in which the rivers Nandinî, Nalinî and Sîtâ are said to take their origin. Right on the top of the hill, about 15' south-east of the boundary line and between two boundary marks, is a natural boulder, 6' high, in the upper part of which are several natural and very faint depressions which, putting together, may be imagined to represent the god Ugra Narasimha, about 3' in height, tearing Hiranyakaśipu to pieces. A few small modern stone Ganêśas are kept near it by the worshippers. The late Svâmi Narasimha Bhârati of the Śringêri matha used to spend the Chitra month of every year here. On a boulder to the right are two sets of foot prints said to be the genuine and forged ones of Rishyaśringa muni who was ordered by

the god to go to Kigga for 'tapas' (By the side of these foot prints is a modern Kannada inscription) About 3' to the front of Naiasimba

**Foot Prints of** is a rude stone, 2½' long and 1' high, said to be worshipped  
**Rishyasringa** with butter as a tiger About 20 yards to the south  
 of the god are two small boulders pointed out as 'Sarpa'  
 and 'Garuda', and 20 yards to the south-west is a triangular stone, 3' by 3', called  
 Vana-Durgî A furlong to the north-west is a rock on which Nandi's feet and chain  
 are seen. There is said to be a Durgâ temple half a mile lower down on the west.

Naiasimba is said to have been pleased with this spot and its peaceful atmosphere and ascetics. He shed tears of joy from which  
**Tradition** sprang the two rivers Nandini and Nalini The river  
 Sîtâ which goes to South Canara is said to have originated  
 from the overturned 'Kamandalu' of Bhârgava The devotees are in the habit of  
 building small temples for merit.

About three miles to the south is a large hilly table-land which is pointed out  
 as Manipura, the capital of Babhruvâhana This fact is  
**Manipura.** interesting, since another place of the same name close to  
 Châmarâjanagar in the Mysore District has the same  
 tradition The site has to be studied detail

## KALASA.

The Bindumâdhava and the very small Durgâ temples at Kalasa are both unimportant modern structures

The Kalasêśvara temple stands on a hillock to the east of the town and faces  
 east The outer prâkâra is modern and is, except in front  
**Kalasesvara Temple** where it is of stone, of wood and tiles The main building  
 is definitely of the Nâyak period It has a garbhagriha  
 with a linga (9") slanting towards the north The navaranga, which has doors both  
 to the north and south, has 16 sided wheel-topped granite pillars of the Nâyak  
 days The mukhamantapa is supported by four plain pillars inside and two lion  
 pillars of Dravidian type in front.

The Dêvi temple is also of the Nâyak days The only things of interest here are the two female lion riders who guard the front door.


The main temple has a pyramidal stone 'śikhara' with a metal kalâśa and may belong, more probably, to the 16th than to the 13th century. It is like most malnâd stone temples (Kigga temple for instance) but of inferior workmanship

The oldest sculptured piece in the neighbourhood is the Kshêtrapati slab which is of soap-stone and has a row of animals running around it. It is about 2' in diameter and has the seven horses in front and makaras on the 'sômasûtra'.

Near the steps and main gate is a regaidant lion, about 2' long, of soap-stone, which appears to be a Hoysala work. The only inference to be drawn thus is that formerly stood here a Hoysala temple.

Mr. Venkatadasappa of the place showed about 120 coins of which the following are noteworthy. (Impressions and wax moulds were taken as he would not sell them) —

**Coins.**

- 1 A Gajapati varâha of gold with Kan ins  in Châlukya characters, clearly visible
- 2 A gold coin of Ghiyâsuddin Tughlak
- 3 A gold varâha of Venkatapatirâya  
Obv Venkatêsa  
Rev Leg 'Śrī Venkatêsvarâya namah'

### BALLALARAYANA DURGA

Ballâlarâyana Durga is a stronghold which commands the Kotigehar pass leading from the Kadur District to South Canara. A pathway leads up this hill from Hulikân estate. Half way up we come across a gateway which is protected by a breast-work rampart and supported by two low bastions, round in shape, and having holes for musket and cannon. The walls are made of blocks of softish dark slate built in the cyclopean way without mortar. No doorframe is to be found here. Further up the hill towards the trigonometrical point is a stronger gate similar in construction, but with the gate frame of dark trap stone, about 1 foot thick, having ornamental designs of creepers and parrots. Next to the walls, in the corner between them and the frame, are found the sculptured heads of an elephant on the north and of a horse on the south. Round bastions of about the 17th century A. D. protect the gate at a distance. The wall is about 15' high and 12' thick. Above are the battlements. There are holes to indicate the position of the doors behind which a wooden beam must have been used as a belt. The wall has corresponding holes. Inside are the roofless stone walls of two guard-houses.

On the top of the hill, at the west end, is the citadel, the middle portion of which serves as the modern trigonometrical station. A precipice supported by batteries and walls guards it on the way up the hill on the west. A round battery towards

**Citadel.**

towards the north has cannon mouths overlooking the only way up the hill and the modern Hulikân estate. The view to the north, overlooking the valley full of trees, is beautiful. From the citadel towards the west and south we get a view of South Canara. Both inside the citadel and outside it are the stone walls, sometimes 5½'

nigh of buildings, now ruined and roofless. The citadel which is about 80 yards long north to south and 50 broad east to west, is oblong in shape with its gate to the north and its corners being protected by round bastions provided with a parapet wall and cannon mouths and musket holes. The walls of the citadel are about 10' high and have also parapets with musket holes only.

To the east of the citadel on a lower level is a large plateau enclosed by low hills in the middle of which are two tanks. Nearby are the ruined walls of stone buildings one of which, at least, to judge by the large-sized rooms and halls, must have been the Palace.

#### Palace Site.

Towards the second gate mentioned above are the old tombs and a part of the second fort wall. Its ramparts have ornamental tops after the fashion of the forts at Bijapur.

Three lines of fortifications including the citadel are definite and by the side of the pathway leading to the first gate is a musket-holed wall overlooking the valley to the east.

### BABA-BUDAN GIRI

About two miles by a pathway to the north of the 'Dattatrêya Pitha' is an extensive fortress, now ruined. In a large hollow between the hills is a very deep natural pool (80 yards by 50 yards) which is ever full of water on account of a spring which flows in from the east. A conical natural stone, now covered over with red earth, is called 'Gâlikere Keñcha' and worshipped by people from far and wide. Its priest is now a Śīvaishnava dāsaiyya (a Kuruba) of 'hālu mata'. Bloody offerings are made to this god Keñcha. Two lines of fortifications are to be seen enclosing the ridge to the south of the Gâlikere hill. The eastern ramparts are natural precipices. The hill near Gâlikere is 5707 feet high and has precipices on the east overlooking a wide stretch of country including Sakkairepatna and Madak-kere.

#### Ruined Fortress

#### Gâlikere Kencha.

The survey point is now marked by a trap stone pillar which, originally, was perhaps a jamb of the fort gate.

The 'Dattatrêya Pitha' is a large cave, about  $50' \times 15' \times 4\frac{1}{2}'$ , divided into two compartments by a stone wall having a door-frame ( $3\frac{1}{2}' \times 2\frac{1}{2}'$ ) of evidently Hindu workmanship. At the back of the inner chamber is another frame of the same size leading to a narrow cave into which Dattatrêya is said to have disappeared. None is allowed to enter it. There is a flat seat in front, facing west, below the low vault of the rock. It is  $3\frac{1}{2}'$  high only and pointed out as the 'Pitha' of Dattatrêya. On the right side of this seat there is in the ground a stream through

#### Dattatreya Pitha

which water flows during the rainy season. Near the north wall are the seats of the four 'sishyas' of Dattâtrêya, on each side of which is a kalâśa of earth crowned by one of metal. In the outer hall by the side of the north wall, are the tombs of these four disciples of Dattâtrêya. Malik Tujai, Malik Wazir, Malik Kabu and Malik Safir, who are all alleged to have been the sons of the Padshah of Turan. The door ( $4\frac{1}{2}' \times 2\frac{1}{2}'$ ) of the hall has a padma on the lintel. Opposite to these tombs to the south is a cave ( $2\frac{1}{2}' \times 2\frac{1}{2}'$ ) through which a tiger is said to visit the seat every Monday and Thursday. A similar cave opposite to it extends to the west. It is a little higher and, in some places, 6' deep. At the western end a deep pit has been formed by flowing water. Evidently there could be plentiful water supply here during many months in a year. Between these two caves is a corridor ( $15' \times 10' \times 8'$ ) of stone with distinct traces of Hindu workmanship. In front of one of the caves is a porch of stone. To the west of the caves lie a large number of soap-stone beams which must have belonged to a temple.

The open yard in front has a raised 'gaddige' near which is a Persian inscription. In the outer yard within the compound are Moslem tombs some of which have inscriptions in Persian.

The Svâmi Qualandar stated that the Dattâtrêya Pîtha was well known in the times of Ballâla and that Bâbâ Budan was already there at that time. Subsequently when Malik Kafur invaded the south the gurus of the present svâmi are said to have come from Bijapur about 600 years ago. Tippu in his grant has referred to the 20 villages given by the kings of Ânegondi, which he restored. Malik Kafur's sannad (and Humayun's also) is in the custody of Khaji Syed Mohammed Shah Khadi of Dod Medur, two miles from Belur. The buildings near the 'Pîtha' are said to have been built by Chennammâjî of Nagai.

Three miles to the east of the Pîtha, near the eastern precipice, is a small waterfall, about 50' in height. A short distance from it are two caves pointed out as being associated with Atri's penance.

#### **Atri's Retreat for**

**Penance.**

### **HIRESMAGALUR**

At Hiresmagalûr the inscription in the Kôdanda Rama temple, has a doubtful date, the first two digits being now effaced. But the inscription on the floor bears the date 801 which is equivalent to A D 879. The temple has a garbhagriha, a sukhanâsi and a navaranga, the first two completely and the last, only in respect of the rounded lathe-turned cylinder-like pillars, being Hoysala. The walls of the navaranga and the open mukhamantapa are all later structures of the Dravidian type and have nothing either ornamental or, in other respects, remarkable about them. The garbhagriha has a shallow

padma ceiling under which are three icons of Sîtâ, Râma and Lakshmana, the latter two holding bows in their left, and arrows in their right, hands. The images together with the Hanumân pedestal are 6' high, while, of the icons, that of Râma measures only  $4\frac{1}{2}'$  in height. All the images stand on a single pedestal and have no prabhâvali. But they are good examples of Hoysala sculpture. The garbhagriha doorway is a partly worked Hoysala specimen. The ornamental work on it as also on the pilasters, belonging to the star-shaped kind, may be noticed. The pillars of the navaranga which are 8' high and 1' 10" in diameter are all lathe-turned, but their unfinished surfaces are left rough. The sukhanâsi has the old portion ( $7' 9" \times 7' 9"$ ) opening into a later extension ( $(7' 9" \times 5\frac{1}{2}')$ ). The mukhamantapa (about  $40' \times 30'$ ) is of about the 17th century A.D. and has no sculptural work. The outer walls of the garbhagriha and sukhanâsi are of soap-stone and characteristically Hoysala in execution.

The plan of the old portion of the temple is not stellar. No platform is now visible. The basement panels have no sculptural friezes. The main portion of the wall has two rows of images, each about  $1\frac{1}{2}'$  high. But the figures are not very good and do not deserve very much attention except for iconography. The lower row has —

*South Wall* —Garuda, Vênugôpâla, Janârdana, kissing couple, Kâlingamardana, Yôganarasimha, Ganêsa.

*West Wall* —Lakshmînârâyana with female attendants.

*North Wall* —Seated Lakshmî, Kêśava and Garuda.

*Upper row* —Kêśava, Gôvaidhanadhâri, Hanumân, Lady with mirror, Kêśava, standing Narasimha with śankha, padma, gadâ and chakra; Janârdana, Kêśava, Hanumân, etc. Most of the images are half worked.

A modern compound wall has taken the place of the old prâkâra. At the south of the enclosure is a portion of the old prâkâra, with shrines containing the following

1. *Dêśika* —Rude image of the Nâyak period.
2. *Yôganarasimha* —A fine soap-stone figure, 5' high, with his two front hands resting on his knees and his back hands holding chakra and śankha. The prabhâvali, which is also fine, has the usual ten avatâras without Krishna. The god has on his right chest the kaustubha mark. There is the figure of Garuda on the pedestal.
3. *Sugrîva* —A figure of the late Vijayanagar period, about 5' high (image only 4'), standing to front with hands folded, wearing crown and ornaments and with the tail lifted up behind. There is a Kannada inscription of about the 16th or 17th century A.D.



mentioning a certain Tâtiyappa, son of Îsvara Pant, as the donor of the image.

4. *Mâdhava* —An image, nearly 5' high, on a pedestal, about 1½' high. It is, very probably, of the Ganga period having neither the crudeness of later work nor the fine ornamentation of the Hoysala period. The attributes in its several hands are thus disposed: unworked padma looking like apûpa or môdaka, chakra with edge to front, śankha without handle, kaṭihasta (hand freely placed on thigh)

5. In the north cells of the prākāra there are four modern images of the Âlvārs: Periyâlvâr, Rāmânuja, Nammalvâr and Kûrattâlvâr, and also one smaller image of Yôganarasimha of the Hoysala period which comes from Madhurâkshêtra. In the front wall of the cell containing the last figure there is a Hoysala round pillar.

The Îsvara temple is situated about 100 yards to the north of the Rāmânuja temple. It is also an admixture of the old Hoysala and

#### **Isvara Temple.**

modern Drâvida work. The linga called Sîtaḷa Mallikârkuna, which is about 1' high, the rounded pillars, about 10" in diameter, and the finely designed front doorway are all possibly of the Hoysala period. The doorway has a novel design of creepers winding round and climbing up the rounded pilasters. In the navaranga are kept an old Vîrabhadra, a Mahîśâsuramardini of the Vijayanagar period, a nâga stone and one bull. The central ceiling of the navaranga has a modulated, well designed and panelled lotus.

In the small compound in front of the temple are kept an ancient bull and a Jade-muni (see Rep 1916). The pillar in front of it on the other side of the road is about 7' high and pointed out as the 'Yûpastambha' of Janamêjaya. On a square shaft, 4' high, is set upright a large dagger, about 3' high—all of stone.

Passing by a large pond we come to the Paraśu-Râma temple. Its navaranga appears to be of the late Vijayanagar period. The whole

#### **Parasurama Temple.**

temple is of granite. The garbhagriha (8' × 8') has on a large pāni-batlu a sixteen-sided linga, about 2½' high, on the upper part of which is a projection, to front, of about 9 inches ending in a square (8" × 8") and looking like a hammer or 'suttige'. This is called Paraśu-Râma and is expected to represent his axe. The ceiling has sculptured panels of the Ganga times with an inscription. The first panel shows two men cutting perhaps the body of a headless female at her waist. In the second panel are a cow milching a calf and a linga under a vimāna. Near by lies a slab. A tiger and an anthropoid Gandabhêrunda are also there side by side, the latter with sword in hand.

## SAKKAREPATNA

This is situated in a fertile plain about 14 miles to the north-east of Chikmagalur on the Kadur road and surrounded by the Bâba-budan and

**The Palace its Fortifications** and other hills Its population consists of Hoysala Kainâta Brahmins, Gangadikâr Vokkaligas, Kurubas, etc The wells have a good supply of water and a channel also runs here from Ayyanakeire Tradition has it that the fort in the town was built by the Pâlligâr Rukmângada whose younger brother was Dharmângada There are two ruined lines of fortifications with gates to the east and west An inner citadel which stands on a high ground has a tower on the top of which, even now, there is a large cannon of the old type, about 20' in length and 2' in diameter with 9" bore East of the battery are the ruined walls of the old Palace These walls have no mortar. The fort wall is made up of large blocks of stone into the interspaces of which smaller chips have been driven as in cyclopean masonry. Round the second fort wall, even now, there is a deep moat, though part of it is filled in

The prākāra, the sukhāṣi, navaranga, mukhamantapa, etc., of the Śrī Ranganātha temple are all granite structures of the Nayak days. The place is known as Ambarīsha Kṣhētra The north cell has a deity, called Chatuṛbhujā Rāma, which is said to have been brought from the Śakunī-giri, a part of the neighbouring Bâba-Budans The chief deity, Kēśava faces east and is in the west cell It is an image of the Hoysala type, about 5' high, holding padma, śankha, chakra and gadā It has a fine prabhāvali on which are the usual ten avatāras in the inner row and the 12 Rāsis in the outer The garbhagūha is of the Hoysala period. On a pillar in the sukhāṣi there is an inscription of about the 14th century. The north cell contains an image of Chatuṛbhujā Rāma which belongs to the Vijayanagar period It holds chakra, bāna, dhanus and śankha, while on the sides are Śrī-dēvī and Bhū-dēvī standing. But the bronze images are finer and are of Chatuṛbhujā Rāma, Navanīta-Krishna and the Bhāshyakār

The garudagambha at the Śrī Ranganātha temple has on its plate cover several inscriptions of the 19th century A D mentioning its erection, certain repairs carried out, etc. There is also a

### Inscriptions

Hoysala inscription nearby on a vīragal in the square to the south east of the temple It has a Jina figure on top with rows of seated Jinas below. In the basti 'hittalu' by the south wall is another vīragal of soap-stone with the Jina seated above and two worshippers seated on either side of a cross-legged table on which is some carved object bearing about 10 lines of Hoysala

characters. Some more stones containing inscriptions are also to be found in the neighbourhood

In the next compound is a mound containing the ruins of a Jain temple, from out of which is now sticking out a fine soap-stone image of standing Pârśvanâtha, about 5' high, with the seven-hooded cobra and a fine makara tōṭana prabhāvali behind. The hands are broken, but the image deserves to be preserved

#### **Parsvanatha Basti**

The Virabhadra temple is close to the east fort-wall and used now as a private dwelling. In the gaibhagriha is the image, about 5' high, which belongs to the Vijayanagara period. Two metal images of Īśvara and Virabhadra are also kept here. In a corner of the navaranga which is constructed of wood and tiles are now stored two Basavas, two lingas and a beautiful Hoysala image, about 5' high, of Ganapati, in soap-stone, holding tusk piece, axe, śankha and nectar vessel. Just outside the building is a fine Hoysala image of Śārādâ with the two lower hands broken and the upper ones holding ankusa and pāsa

#### **Virabhadra Temple**

The other monuments in the village are the temples of Ballâlêśvara, Lakshmî, Râmêśvara, Sannakki Virabhadra and Sômêśvara. The

#### **Minor Monuments**

The Ballâlêśvara temple near the tank, four miles away, is said to be a Hoysala structure with fine sculptures and coins. The pillars, etc., of the Lakshmî temple in the same compound are of the times of Ballâla. But the image is ruder than those belonging to this period, perhaps it is a 14th century work. The unimportant Râmêśvara temple has two lingas, Râmêśvara and Lakshmanêśvara, a recent Pârvatî image, a commonplace bull and a Ganapati. The last image is of the Hoysala period. The Sannakki Virabhadra shrine is, very probably, of the Hoysala days. The pillars here are all of the rounded type common during the period. Fine sculptured friezes are also strewn about on the ground. To the west of the citadel, 'batêri', is a large pond which supplies fresh water. To its west is a mantapa with round and star-shaped pillars of the Hoysala period. Evidently these were brought from elsewhere and used here in later times. The Sômêśvara temple also has the pillars of the days of Hoysala Ballâla. But the rest of the structure is modern. Near the west fort gate is a Hoysala image of Ganapati. To the west of the town is a large soap-stone slab, measuring about 15'×15'×6". It is yet unbroken and said to be Ballâla's throne pedestal.

### **BELUR**

A detailed re-study of the Kêśava temple has been made. The history of the temple and some portions from the detailed study of its sculptures are published below.—

## HISTORY OF THE KÊSAVA TEMPLE.

The ruler in whose days the temple of Vijayanârâyana (Chennakêśava) was constructed was Vishnuvardhana Ballâla who broke off from the  
**Vishnuvardhana** Châlukyan Empire. The great teacher Râmânujâchârya sought refuge in the Ballâla country between the years 1096 and 1122 A D (?) and in the course of his sojourn converted Vishnuvardhana to the Vaishnava faith and inspired him with devotion to Vishnu. The king who was victorious in a campaign against the Chôla Viceroy of Talakâd, returned to his capital and built in commemoration of his victory a temple for Vijayanârâyana, the victorious Vishnu, in the year 1117 A D (Ep Car. Vol IV, Belur 58 and 71)

The temple built by him was entirely of soap-stone and consisted of a star-shaped gaibhagriha with the sculptures of the gods on the outside and a row of small niches below. The niches on the south, west and north were slightly larger and perhaps similar to those of the Kappechennigarâya temple. These have now been covered over by later niches. In the sanctum was installed the beautiful image of Kêśava and on its pedestal was recorded the fact that Vishnuvardhana got it set up and named it Vijayanârâyana.

In front of the gaibhagriha doorway was a large sukhanâsi opening without any partition into the navaranga hall. Its sides and the western side of the navaranga both to the south and to the north of the sukhanâsi were covered by a large wall of soap-stone bearing sculptures on the outside and inscriptions on the inside. Of these latter the most important is Belur 58, mentioned already, which records the construction of the temple and the consecration of the image.

The navaranga pavilion was a comparatively large one with beautifully designed pillars and ceilings and was open on all sides except the west. It had three entrances, the spaces between which had raised stone benches supported on the outside by railings. Through the open spaces between the round pillars of this pavilion poured in a flood of daylight from the east, allowing the faithful to admire the beauty not only of the pillars and ceilings of the pavilion and of the beautifully carved gaibhagriha doorway but also of the wonderful image of Vijayanârâyana which is now enshrouded in darkness.

The gaibhagriha was surmounted by a suitable high tower of brick, mortar and wood, very probably star-shaped like the lower building itself. The whole temple was borne on a high platform having three stairways on the east, south and north, each supported by a *ratha* or tower on either side. In all, there were nine *rathas* around the platform. Thus situated, the structure must have had a beautiful and commanding appearance, built as it was on the top of the raised ground (Vêdaparvata?) and the whole tower being plated with copper sheets, gold-gilded.

While the king got this temple constructed, his chief queen Śāntalādēvī made her contribution in the Kappechennigarāya temple which was similar in form to the king's temple, though very much less elaborate. The only important difference in the plan was that to the south of the pavilion door was constructed a smaller shrine for the god Narasimha or Vēnugôpāla, more probably the latter, which form of Vishnu, probably, appealed most to queen Śāntalādēvī. This image is now missing. Kappechennigarāya's image which is exactly like that of Kēśava in the main temple, though smaller in size, bears the name of Śāntalādēvī on the pedestal (Belur 60). The chief difference between the main god and Kappechennigarāya is that the tōṭana of the former has the *vyūha* of the twelve forms of Vishnu.

Vishnuvardhana's inscriptions mention grants to a third deity, namely Lakshmī-Nāīyana (E. C. V. Bl. 58 and 71). This deity is now missing from the temple. It is very probable that it was installed in the south cell of the Kappechennigarāya temple. When this image was lost, the present image of Vēnugôpāla was probably set up in the place.

Vishnuvardhana's son, Narasimha I (1143—1173) is not stated, in the inscriptions, to have made any important changes in the temple. Possibly his attention was concentrated on completing the Hoysalēśvara temple at Halebīd.

### Narasimha I

However, he made two important grants for the maintenance of the temple and for the conduct of worship. But, if the Duibai scene on the north of the navaranga doorway is accepted as depicting Narasimha's Duibar, there would be some reason to think that he got some improvements made in the temple. Another series of constructions began in the days of his son, Ballāla II. That the Kēśava temple and its sculptured gods had become exceedingly popular is evident from an inscription of A. D. 1173 in which a private devotee made a grant of land for the worship of the Narasimha image sculptured on the outside wall, to the south-west of the main temple, known as Yēni-narasimha. A stone pillar bearing Garudas on the four sides was also set up for the god, and on it was engraved an inscription (Belur 25).

The work of Vīraballāla II is first seen in the construction in 1175 A. D. of a fine pond, about two hundred feet to the north-east of the temple, known as Vāsudēva-tītha. It was supported by an ornamental entrance and two corner towers (Belur 2).

### Ballala II

In 1180 A. D. Ballāla got a large low-roofed store house put up in the north-west corner of the temple (Belur 20). The work done by him by about 1200 A. D. is summed up in an inscription (Belur 72). He states that in addition to the pond and the kitchen (which is on the eastern side near the well) he got the rampart wall put up around. This had two entrances or mahādvāras, one opposite to the main temple and the other opposite to the Kappechennigarāya temple. The construction of a

pavilion is mentioned, and a notable one existing in the compound is the large pavilion right in front of the main temple known as Nāganāyakana mantapa. The structure itself is generally too poor in execution to be a royal erection, and there are indications to show that it was built not earlier than the fourteenth century.

The changes made by Ballāla II in the main temple are also very important. There must have been a sense of insecurity which induced Ballāla to put up the rampart wall. For the same reason he covered the navaranga pavilion on all its open sides with stone slabs perforated so as to serve as pierced windows and supplied the three entrances on the east, south and north with stone doorways, provided with, very probably, massive wooden doors. On either side of each of these doorways was erected on the platform a supporting tower and on the south, west and north sides outside the garbhagṛha large two-storied niches were erected covering the smaller original niches. A doorway was constructed separating the sukhanāsi from the navaranga and all this work connected with the main building was elaborately carved in soap-stone. Some of these additions contain the most elaborate sculptures of the temple. The Kappechenṇigarāya temple was also supplied with pierced windows.

An important building in the compound, namely, the temple of Vīranārāyaṇa has beautiful sculptures whose workmanship is similar to that of the Kēdārēśvara temple at Halebīd, which was built by Vīra Ballāla II. For this reason and also since the adjective 'Vīra' may possibly contain a hint about the person who built the temple, it may be guessed that the Vīra Nārāyaṇa temple was consecrated by either Narasiṃha I or Ballāla II, who both had the prefix 'Vīra'. There is no epigraphical evidence on the point.

The work of the later Ballālas does not appear to have been connected with building up any part of the temple except that in the days of Vīraballāla III an officer, Sōmayya Danāyaka by name, got the central tower re-built with brick and wood (Belur 24). The Nāganāyakana mantapa appears to have been constructed in the fifteenth century, the materials of ruined Śiva and Jain temples being utilised. A Nāganāyaka who was an officer under Sālūva Narasiṃha of Vijayanagar is possibly the person whose name the pavilion bears.

When the Vijayanagar Emperors came to power their policy was conservation not merely of the old learning and culture but also of the

**Vijayanagara Rulers.** ancient monuments of Southern India. Naturally the beautiful Belur temple received their attention, and in 1381

A.D. Kampanna, an officer of Harihara II, set up four granite pillars (with capitals) to support the cracked roof stones in the sukhanāsi of the main temple. In 1387 A.D. another officer of the same emperor, Malagarasa, had the broken kalāśa restored with gold (probably gilded). But the most important work of the period was done in 1397 A.D. by Gunda, a general of Harihara II, who re-built the seven-storied gōpura

in front of the main temple since it had been pulled down and burnt by Gangasâlâr of Kalluburge. It must have been somewhere about this time during the great days of the Vijayanagara Empire that three important buildings were put up behind the main temple, the materials collected from ruined Hoysala buildings being freely used. The first is the Saumyanâyakî shrine which is definitely Dravidian in form and in the roof of whose navaranga is used a slab containing the second half of an old Hoysala Jain inscription dated 1136 A. D. (Belur 9 & 17). The second is the vâhana mantapa, a large structure with numerous lathe-turned Hoysala pillars. One of these pillars contains an inscription dated 1192 A. D., showing that the pillars were brought from the Brahmêśvara temple at Bânavûr, but at its bottom is the signature "Śrî Viûpâksha," significant of the Vijayanagara Empire. The third and the most interesting of these buildings is the Ândâl shrine to the north-west of the main temple. Its fine image and its construction are definitely of the Vijayanagar times, but its walls and even its basement are decorated with beautiful sculptures of high class Hoysala workmanship. Some of these, like the Tândavêśvara lintel, evidently belonged to a Śaiva temple. Very probably they came from the ruined temple of Viṣṇaviśvara (Belur 15) which appears to have been constructed by Viṣṇuvaidhana (or by Narasimha I) probably, about two furlongs to the north-east of the Kêśava temple. It has almost completely disappeared now, being, in part, covered by the later fort wall. But the large number of carved stones and sculptures lying about and a stone which has been discovered intact unmistakably declare its disappeared glory.

Another piece of work done for this temple at about this period was the rebuilding of a good part of the navaranga of the Kappechenigarâya temple. Though the old materials were used mostly, yet the work of the Vijayanagar period is seen in the insertion of granite capitals between soap-stone beams and pillars and the use of broken soap-stone pillars as beams.

As already stated Nâganâyakana mantapa was erected about this time with the materials of ruined Hoysala buildings.

Then followed a number of minor erections. Baichadanâyaka erected the large granite dîpastambha (lamp post) and the tall swing pavilion (vuyyâle mantapa) borne on four pillars, in 1414 A. D. (Belur 14). Lakkanna (possibly a descendant of the famous Lakkanna minister of Dêvarâya II) erected the yâgasâlâ near the south-east corner in 1484 A. D. Very probably he got the pavilion in the same row (now Âlvâr sannidhi) repaired, rebuilding the central span with long granite beams and inserting sculptured Hoysala pillars in the verandah. He was also probably the person who got the building immediately on the west of the pavilion erected, since on one of its pillars is recorded a large endowment made by him bearing the date corresponding to 1484 A. D. It is not known when exactly the Narasimha and Râma shrines in the same row were erected. But they are definitely of the

Vijaya-nagai period and possibly date from the 17th century. Two Hoysala dvârapâlas who probably guarded the door of the Narasimha shrine in the Kappachenraigaiâya temple, now guard the door of this smaller Narasimha and on their pedestal is the name of a Vijayanagara lady with the signature 'Sri Virûpâkshakka'.

The great Tuluva Emperors who, like Harihara II, claimed the deity as their family god helped the temple mainly with endowments. But Krishnadêvarâya got a teppa tank and a pavilion put up just to the east of the large tank, Vishnasamudra, to the south of the town. In 1566 Venkatâdriinâyaka, chief of Belur and a vassal of this dynasty, set up the small Garuda shrine in front of the Nâganâyakana mantapa (Belur 7). The same person put up the small vuyyâle mantapa for vasantôttsava and possibly the small vasanta tank near it in 1580 A.D. Eight years later (1588) a rude shrine was built for the Ranganâtha image on the north-east stone window of the main temple (Belur 30). A similar shrine was constructed for the Narasimha image on the north-west wall somewhere about this time. Both these ugly structures were removed recently (1930) and Bijâpuri coins were recovered under the sill of this (Yênî) Narasimha shrine. The pavement of the sukhanâsi of the main shrine was also repaired at about this time since similar coins were picked up under the pavement slab just inside the sukhanâsi doorway. In 1626 two servants of Venkatâdriinâyaka, chief of Belur, erected a stone verandah (kaisâle) of twenty-six squares (ankanas) by the side of the north rampart wall and a stone cot, which is now in Nâganâyaka's pavilion, was presented by Honnajîyammâ, probably a Belur Princess, about the year 1672 (?). The cot was possibly connected with Sri Ranga Râya, the last Âlavîdu emperor.

A small kalyâna mantapa on the north side of the temple was built by a private man Śînivâsadâsa in 1709 and in 1717 under the Mysore rulers

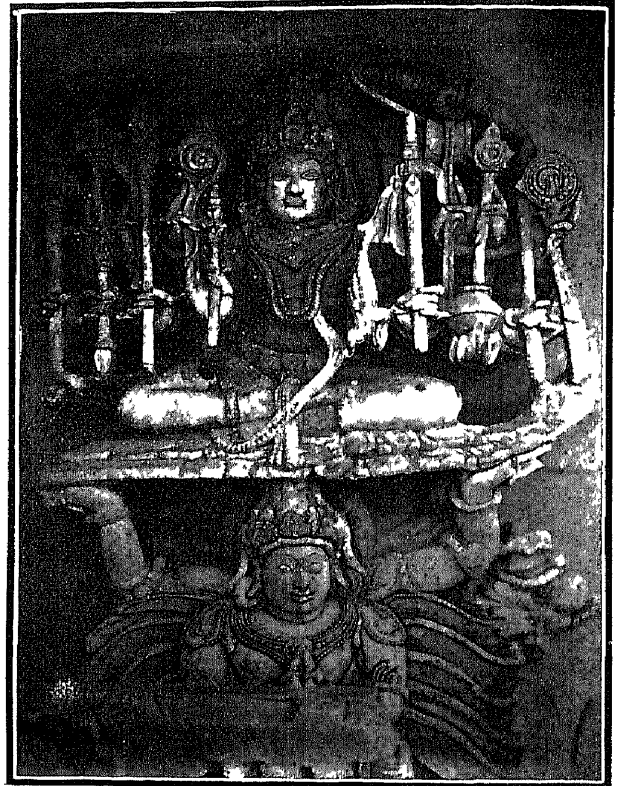
**Mysore Kings.** a mantapa (probably the car pavilion) and a pond (now buried) were constructed (Belur 29). The tower of the main temple was remade and surmounted with a fine kalâśa in 1736 by Venkata, chief of Belur and a vassal of Krishnarâja II of Mysore, but the tower was damaged again very soon after, so that in 1774 when Hyder was ruling Mysore in the name of Châmarâja III his officer Nañjayya rebuilt it and put up the kalâśa. It was, probably, in the time of Krishnarâja II, i.e., before the days of Hyder, that the present kalyâna mantapa was erected just to the north of the dîpastambha. No inscriptional evidence is available to show when, and by whom, it was constructed, but traditionally it is attributed to the Mysore dynasty. Very probably it was erected about the year 1736 by Venkata, chief of Belur, when Krishnarâja II was ruling Mysore. It was also during this later period, i.e., in the 18th century, probably when the main tower was rebuilt, that the Kêśava temple was provided with a rudely worked heavy parapet wall of brick and mortar, part of which still mars the beauty of the south side of the temple. The tradition is that the Pâllegâi of Coorg built it.







1 GADADHARA (p 31)



2 TRIMURTI (p 31)



3 VIRANARAYANA TEMPLE AT BELUR BHIMA FIGHTS BHAGADATTA'S ELEPHANT (p 31)

## KÊŚAVA TEMPLE DETAILED STUDY OF SCULPTURES

## INTRODUCTION

The original temple constructed by Vishnuvardhana shows an elegance of taste in the combination of sculpture with architecture. While sculptural work gets its due attention, the architectural purpose of the whole building is not lost sight of. Ornamentation cannot be pointed out as overloaded except perhaps in the front basement and railing. But the same remark cannot apply to the additions made by Ballāla. The sculptural work of his period is exceedingly fine and at the same time extremely elaborate and overloaded with details. The ornamental designer and sculptor were allowed to overlook the needs of architecture. The sculptures of the main temple can best be studied in groups under the following heads —

I	Lower towers and platform	XIV	Row of larger bracket images
II	Towers and groups supporting the doorways	XV	Row of smaller bracket images
III	The three large niches of the garbhagūha	XVI	Top eaves with remains of the older parapet
IV	Elephant frieze	XVII	The old vimāna tower
V	Kīrtimukha frieze and small niches behind the temple	XVIII	Lower turrets at the back of the temple
VI	Scroll frieze with inset images	XIX	Row of kīrtimukhas behind the temple
VII	Beaded pendant frieze	XX	Large wall images
VIII	Row of Yakshas with intervening tōrana images	XXI	Row of tōranas and turrets
IX	Mōhini frieze	XXII	The five doorways
X	Basement eaves with surmounting small images	XXIII	Navaranga pillars
XI	Row of turrets with intervening sculptural groups backed by double lions	XXIV	Rāmāyana frieze
XII	Railings with sculptured panels	XXV	The central dome.
XIII	Pierced stone windows	XXVI	Other ceilings and beams
		XXVII	Sukhanāsi doorway
		XXVIII	Sukhanāsi and garbhagūha doorway.
		XXIX	Garbhagūha
		XXX	Chennakêśava image

Of these the notes on Nos XIV, XXV and XXX are now published. From among the figures studied under XX, two rare and interesting images, namely, those of Gadādhara and Trimūrti are illustrated (Plate VIII, 1 and 2). An interesting group from the wall of the Vīranārāyana temple showing Bhīma fighting Bhagadatta's elephant is also published (Plate VIII, 3). It shows how the Hoysala sculptors depicted movement by carving the same figure in two or three positions. In the group, Bhīma is seized in the elephant's trunk and then thrown up into the air. Of the pillars studied under XXIII, the Narasimha pillar is well

known. But another pillar which is no less beautiful is the Mōhinī pillar on which a short note is published below with an illustration (Plate IX). Two groups from the scroll frieze studied under VI are reproduced and they are hunters carrying an antelope (Plate XII, 1 a) and a yôgi, probably Jain (Plate XII, 1 b)

#### XIV ROW OF LARGER BRACKET IMAGES

*General remarks*—Next to the three original images of Kēsava the finest human figures sculptured in the temple are the bracket images. Four of these adorn the great round pillars which support the navaranga dome and 38 others are placed just below the top eaves around the navaranga on the outside (Plates X and XI). They are all of soap-stone, each about  $2\frac{1}{2}$  feet high, and made on a uniform plan. They are popularly called “Madanakai” images, the word being probably the Tamil form of ‘Madanikā’ or a lovely maid, and consist mostly of the images of beautiful young ladies either at toilet or at dance. They are full of *rasa* and *bhāva* and fill the looker on with the beauty of a young woman’s life. They are finely proportioned and fully ornamented and show the loveliness of a well developed young woman’s body without making any exhibition of sensuality or nakedness. The poses, faces and hands are highly expressive, while the figures are given the most graceful positions for standing or dancing. No doubt they are not perfect nature studies but are slightly idealised forms as must be the case with all true imaginative art. Perhaps the figures are sometimes slightly too large round the breasts and hips but the ideals of the Hoysala days appear to have differed from the conception of a beautiful feminine form according to modern western standards. It is not the slim boyish maid, feeling shy about her sex and wishing that it would have been better if she had been a boy, that the Indian artist loved to contemplate. He represented a mature woman with her feminine body fully developed, happy with her sex, its beauty and its functions.

It is remarkable that these sculptures and a large number of others in the friezes below illustrate damsels and poses of various kinds. A good number of suggestions could be collected from their study for the revival of South Indian dancing. The dances appear also to have some mythological significance. The male figures are those of drummers who keep time to the dancing ladies. A few of these are representations of Kālī or Durgā, while most of the figures appear to represent the dances of Mōhinī. Since Kēsava who was previously inhabiting a part of the Bâbâbudan Hills is stated in the local mythology to have incarnated as Mōhinī to slay Bhasmāsura who was inhabiting the neighbourhood of Bolur, it is highly probable that the majority of dancing female figures are those of the various phases of Mōhinī’s dance rather than of secular dancers. Every one of them deserves detailed study. They are here described commencing from the south of the east doorway.



CHANNAKESAVA TEMPLE AT BELUR MOHINI (p 42)





## SECTION 1

## 1 Beauty and the Mirror

A young lady after completing her toilet and being fully adorned admires her own beauty as reflected in a mirror which she holds up in her left hand (Plate X, 2). Her right hand is slightly bent up with the palms upward and the fingers slightly parted expressing the lady's amazement at the perfection of her own beauty. The right hand forefinger is slightly bent up as if it had just painted vermilion on the forehead. She stands to front most gracefully in the tribhanga pose with her beautiful face turned slightly to the left to look into the mirror. Her face is round with well formed nose, lips and chin, large and long eyes, long, thin pencilled eyebrows and a broadish smooth forehead. Her hair falls in spirals above her forehead while on top is a diadem with beautiful pearl pendants. Her long hair is well twisted and done up into a large wheel-like knot behind her head which makes it look like a halo. In the lobes of her ears she wears large round earrings set perhaps with pearls. Round her neck is a golden necklace studded with precious stones, while on her breast fall gracefully two long pearl garlands. She wears also a rather heavy band passing below her right arm like the *yajñôpavîta* and a thin jewelled band under her left arm. On her thighs she wears close fitting shorts secured by a muslin waist cloth the ends of which hang tastefully between her lower limbs. On her hips she wears a beautiful jewelled *mêkhala* or waist band, the tassels and hangings of which adorn her beautiful shape. On her upper limbs are armlets, bracelets and rings on each hand, while her feet are adorned with gingled hollow anklets and chains with pendants (*rûhi* and *golasu*). Her second toes have two rings each and the whole is a pleasing figure of a tastefully ornamented beautiful young woman. On each side of her stands a small figure of a woman attendant, each with one hand lifted up in admiration. To her right stands a little boy with a bunch of fruits in his right hand and a pet monkey on his left hip. Behind the group is a *tôrana* of exquisitely carved filigree work showing the curls and circles formed by a creeper. The whole group and, particularly, the feeling of the central figure is one of the finest expressions of *śringâra rasa* and this bracket image is perhaps one of the very best sculptures in the temple. The builders judged rightly when they gave it a place right above the main doorway where every devotee entering the temple could see it and admire.

## 2. The Pet Parrot

A beautiful lady stands leisurely with her pet parrot perched on the back of her raised left hand and is teaching it to speak. Her broken right hand probably held a bunch of fruits, with which she feeds it and induces it to speak. She is looking at the bird affectionately and teaching, while the bird's slightly raised tail and wings show that it is making an effort to speak. The lady stands quite easy

with her weight poised on her right leg and her left leg crossed behind. To her right and left stand lady attendants with fruits and flowers and in the foreground is a boy with a mâtanga fruit in his left hand, and his right hand is raised up to call our attention to the bird. His head is also slightly raised in the attitude of looking at the bird. The sculptor has well succeeded in directing our attention to the speaking bird and the affectionate and admiring friends by whom he is surrounded. In other respects, such as ornamentation and setting in a latâ tōrana, this figure resembles No 1.

## SECTION 2

### 3. Vasanta

A beautiful lady has finished her dinner and is standing waiting for her lover with betel leaves in her left hand and probably a syringe in her right. To her left, a man-servant is filling another syringe with vasanta or deep rose-coloured water. To her right, is another offering her a vessel for throwing larger quantities of the coloured water. She is in an active pose about to move to the left and is evidently just waiting for the appearance of her lover so that she might squirt with the syringe or the vessel the coloured water upon him. Sprinkling or spirting of the vasanta is significant with the Hindus of the expression of love and is generally resorted to on the occasions of marriage or the festival of Cupid known as the Hôlî. The feeling of the piece is the active expression of the love of a lady who is about to meet her lover.

### 4. Beauty and the Parrot.

A beautiful lady stands easily at rest holding in her left hand betel leaves, while on her right forearm is climbing up her pet parrot. To her left is a woman attendant with a betel bag on her shoulder, while to her right, is another holding a fruit. The atmosphere is one of peace and affection and it is possible to imagine that the lady finds solace in the company of the parrot in the absence of her lover. Possibly the bird has repeated the affectionate words of the absent lover and the lady whose head is turned away from it is just looking on the situation. Her hair is done in a peculiar way which will be described in the case of the next figure.

The next pillar does not appear to have had any large bracket figure

## SECTION 3

### 5. Modesty and the Monkey.

A beautiful lady is molested by an admiring monkey who has pulled her dress off her body and is looking up at her grinning in solicitation. The lady whose shorts are also displaced has crossed her legs in modesty. With her left hand, she grips firmly her breasts while in her right, she has lifted up a flowery tree branch with which she would strike the monkey. To her left, stands a lady



CHANNAKESAVA TEMPLE AT BELUR BRACKET FIGURES



1 COIFFURE (p 43)



2 BEAUTY AND THE MIRROR (p 33)



attendant with flower and fruit. Her expressionless pose is out of place. The piece combines the spirit of modesty and beauty while the monkey's behaviour gives it a lively humour. On the pedestal is the signature of the sculptor. The hair of the lady is dressed in a long cylinder with a loop formed in the middle and ornamented with ketaki flowers.

## 6. Huntress

An athletic young lady of high rank is out for some sport with her bow lifted up in her left hand and her right drawn back behind her ear. She shoots an arrow at two birds perched on a tree far above her on the top of the tōrana. To her left, stands a woman attendant holding by the leash in her left hand the lady's pet deer and handing her up arrows in her right. The pose is very original and exposes in its fullness the beauty of a well developed athletic woman's body: the head poised well back, the arms free, the fully developed round breasts, the lionian waist and the finely proportioned thighs and calves are all exposed. The sculptor with commendable imagination has worked the pose. It is quite possible that the figure after all represents a mere dancing pose and not a real hunt. The sculptor's name appears on the pedestal.

## SECTION 4

## 7. Coiffure

A lady is dressing her long hair which she holds in her left hand, while with the right she is leading out for the oil which a lady attendant holds on the right. The latter has a cup of oil in her right hand and strings of flowers in her left. Another woman attendant on the left is holding up a mirror for the lady's use. The piece brings out the spirit of the toilet and shows how ladies are at great pains at dressing their hair. The bunch of curls at the end of the hair is also shown. After being done thus the hair was looped up behind the head into the form seen on image No. 5. This image was made by Dāsōja of Balligrāme who has signed his name on the pedestal.

## 8. Drum Dance

A lady is in a vigorous dancing pose with her arms lifted high near her head beating time with a curved stick on a *davane*. The latter is exactly like *damaruga* but much larger and is very popular in temple music. Her arms, face and breast are facing us, while her supple waist is twisted so that she stands with her lower limbs facing to the right. Her weight is poised on her right leg while the left one is raised in active dance. The pose is one that is possible only for a practised athletic dancer and exhibits the strength and suppleness of a woman's delicate looking waist.

### 9. Durga

There is no attempt in this image at *śringāra rasa*, for the subject is goddess Durgā who is shown with only two hands. She wears a kirita with a nimbus or halo behind the head, dangling loops (*lōlāku*) in the lobes of her ears and is, in other respects, dressed like any other lady. Her right hand holds forward a kapāla or a skull cap bowl and in her left is a skull-headed trident mace. That she is about to dance can be gathered from the fact that two men are actively drumming, one on each side of her. This piece is also the work of Dāsōja.

## SECTION 5

### 10. Davane Dance

A lady dancing while playing on a davane. She is facing and appears to be just commencing the dance. Her face wears a smile and on each side of her is a man drumming. This piece is the work of Mallanna whose name appears on the pedestal. The lower limbs in this and of number 17 are too short for the height.

### 11. The Flute Player

A boy is dancing and playing on a flute. He is ornamented almost like a woman dancer and his hair also is similarly done up. Another man stands to his left playing on a flute, while to his right is a lady with cymbals in her hands, evidently singing. The boy's form is athletic and well proportioned and he is beating time with his raised left toe. Very probably, he is demonstrating the flute dance of Śrī Krishna.

## SECTION 6.

### 12. Song

A lady musician has begun her song. In each of her hands is held a cymbal and her left toes are just raised in the act of beating the time. She stands easy in graceful tribhanga with her weight resting on her right leg while her left is free to keep time. Her beautiful mouth is just open indicating dignified and restrained singing. Even her fine teeth are just seen and her face is full of the absorbed interest of a musician. To her left stands a man accompanying her on a flute, while to her right are three men drumming, two with mridangas and one with davane. The spirit of the piece is one of absorbed interest in the divine art of music which appears to have held a place next only to dancing in Hoysala art. The image is signed by its author.

### 13. Mohini Dance

A lady finely dressed and ornamented is in the middle of a dance. Her right arm is raised above her head while the left is slightly bent with the palm turned upward near her waist. The left hand appears to indicate amazement and joy, while the right is perhaps the pose of Mōhinī while dancing with Bhasmāsura.

The body is gracefully bent at the waist and the weight is borne by the slightly bent right leg, while the left is bent at the knee and lifted up with the toes raised. The result is a graceful composition showing the spirit of the dance. To her right stands a lady with cymbals in her hands singing in accompaniment and to her left is a drummer drumming with the right hand, his left hand is raised and he is dancing too. On the finely chiselled *latâ tôrana*, the sculptor has indulged in a bit of nature study. To the left of the dancer's head is a fruit on which sits a fly, an inch away is a common house lizard with its tail bent and its body drawn up, sneaking and crouching to spring on the innocent fly. The creatures are all of life size and correctly carved and give us a realistic by-study in an atmosphere of idealism.

#### SECTION 7

##### 14. The Vina

A lady holds a musical instrument in her left hand on which she has played a mode. She is now giving a dance. Her right hand is raised expressively, while her knees are slightly bent in a graceful exposition by dance of the mode she has played. To her right are two men drumming, one on the *mridanga* and the other on the *davane*, while to the left are two ladies singing in accompaniment, one of them keeping time with cymbals. The *Rudra-vînâ* was the original *vînâ* of all India before the heavier '*Sarasvatî*' *vînâ*, which is to-day in use, was invented. The former was light, having only two gourds attached to a bamboo stick and could be wielded by the hand even of a dancer. The sculpture illustrates the combination of instrumental as well as vocal music in a dance of the Hoysala days.

##### 15. The Curls.

The subject of the piece is very similar to No. 1. A lady is looking into a mirror, but, instead of being fully satisfied with her coiffure, she is just smoothening the hair on her forehead and adjusting the ringlets. She stands cross-legged and her balance does not appear to be correctly placed by the sculptor. The body is too inclined to the right to be stable but the figure is quite graceful and full of expression. To her right and left are two lady attendants offering her garlands, flowers and toilet articles.

#### SECTION 8

##### 16. Lady Plucking Fruit

A handsome lady stands facing, plucking a mango fruit from a tree with her right hand. Her left hand, which had been raised, is now broken at the elbow, even her attendants are now lost, only a pair of feet on each side remaining. They were probably women attendants standing, looking up and offering her fruits. It is probable that a parrot perched on the lady's left hand, to feed which she is plucking a fruit. The figure is very beautiful and finely proportioned, it is a pity that it is broken. The piece is the work of *Rûvârî Vibhanna* (?)

### 17 The Huntress

This piece is very similar to No 6 with slight differences. The face, the breast and the figure generally are more to the front and the lady wears a short petticoat of leaves instead of shorts.

The next pillar does not appear to have had a large bracket figure

### SECTION 9

### 18 The Drummer

A man is dancing and drumming on a davane, while two men accompany him on the mridanga. The man's beard is trim and short and his moustaches twirled up. He wears a cap on his head and ornaments like those of a lady on his body. Even his hair is dressed like that of the huntress. This is one of the three male figures among the bracket images.

North side—commencing from the North-west

### SECTION 25

### 19. The Dance

The subject is very similar to that of No 13. A lady is in the middle of a vigorous graceful dance. On each side of her is a drummer keeping time, one with the mridanga and another with the davane. The lady's body is finely formed and proportioned.

### SECTION 26

### 20 Lady Singing

The subject is similar to No 12. A lady stands to front with a cymbal in each hand, evidently singing. This is one of the very few images inserted in the inward corners.

### 21 Lady Dancing

Keeping time with the left toes, she has started abhinaya with her left hand in the svaigahasta pose, her right hand is broken. She is accompanied by two drummers as usual.

### 22 Durga Dancing

The goddess who wears a diadem of skulls is dancing with a skull-headed trident-mace in her left hand, the right hand is broken. The subject is similar to No 9. As usual, she is marking time with her left toes.

### SECTION 27

### 23 A Huntress in Triumph

A lady wearing a skirt of leaves and holding an ornamented bow in her left hand is dancing in joy to celebrate her success in hunting. Her right hand holds

CHANNAKESAVA TEMPLE AT BELUR BRACKET FIGURES



1 THE DANCE (p 42)



2 BEAUTY AND THE SCORPION (p 39)





an arrow partly broken, while her knees are slightly bent and her left toes raised. To her left, stands a lady companion on whose right shoulder is slung a bow, from the latter the game, an antelope, is hanging. On her right is another lady companion resting on a bow and allowing a man-servant to remove a thorn from her left foot. Figure No 6 shows the lady shooting birds. Here she is returning with her bag dancing with joy. This may be interpreted as Pârvatî hunting.

## 24 Davane Dance

A lady is dancing while playing on a davane drum (which is lost with her left hand). She is accompanied by two drummers with mridangas. A fine figure.

## SECTION 28

## 25 Mohini Dance

The subject is similar to No 13 but the figure is finely shaped and proportioned. The details are delicately carved and the whole is an extraordinary beautiful piece. The pose is graceful and attractive and the hands fully expressive. She is accompanied by a drummer with mridanga, a man with cymbals and another with a flute. The davane man is missing.

For elegance and delicacy of carving this is one of the best bracket figures.

## 26 Beauty and the Scorpion

A lady, while dressing, feels that a scorpion is inside her garment and in her attempt to throw it out has untied her *sari*, a part of which she holds in her right hand (Plate XI, 2). The rest of it passes round her left thigh and is flying in a tassel behind her. In her left hand she holds a string of flowers now broken and the scorpion is lying still on the pedestal. A lady attendant, on the right, holds padma and phala, while the right hand of the one on the left, which was perhaps offering flowers, is broken. The sculptor has imagined the episode of the scorpion to get a chance of showing the full beauty of the feminine form, the broad bust with the fully developed breasts, the small waist, the low belly, the large and well rounded hips curving out from the waist, the smooth thighs and tapering lower limbs, which are all successfully shown. The Hindu ideal of a woman's form is clearly illustrated here. The idea of the scorpion is novel.

## SECTION 29.

## 27 Abhinaya (Gesture)

A lady is giving an exhibition of the art of gesture. She stands facing, with her forearms lifted up expressing some emotion with the hands, the right palm turned upward and the left inward. It is not possible to interpret the sentiment since the fingers are all lost. To her left is a junior lady artiste following the sentiment with her own hand and at the same time dancing. She is definitely singing,

which possibly the major artiste also does. This is the work of the sculptor Chakanna.

### 28. Sarada.

A handsome lady stands with a book in her left hand—the right being in the chinmudrâ (?—thumb and fore-finger broken) or the attitude of exposition. She is reading from the book and explaining something. A lady with chāmara and phala stands on either side. Since the figure has only two arms, she is possibly Mōhini playing the part of Śārada.

### 29 The Fan Dance

A lady has just started on a dance with a lāvancha fan in the right hand and betel leaves in the left. Her left toes are raised to mark time, while a boy plays on a flute to the right and a lady with cymbals is singing on the left in accompaniment. The fan dance appears also on a number of smaller sculptures in the lower rows.

## SECTION 30

### 30. The Nagavina Dance

A lady is dancing while playing on a rod-like musical instrument. She is marking time, as usual, with the left toes, while a man is drumming to her right on the mridanga and another is fanning her and holding ready for her use, a cup full of drink. The instrument whose life size would be a length of about 2½ or 3 feet has a number of teeth on its lower end which emit different sounds when struck with a special stick. The former is probably of metal. Its head which is curved up is shaped like that of a parrot with the hood of a cobra. Both the rod and stick are ornamented with tassels. Perhaps a hollow tapering bronze rod would emit different sounds and serve the purpose of a musical instrument. It is surprising that this instrument which is seen on several sculptures in Belur has entirely disappeared from the Mysore State.

### 31. The Toilet

A lady standing to front is holding a small club-shaped ring over her left shoulder perhaps considering for what use she should put it. On her right is a lady attendant offering a mirror and on her left, another offering a string of flowers. It is possible also that the ring has some significance since the face appears to be thoughtful. The hand with its separated fingers is shown in all its beauty. The sculptor is Mayanna.

## SECTION 31

### 32 The Flute Dance

A beautiful lady is in the favourite pose of Krishna's flute dance. She is pretending to play on a flute without having it actually in her hand. Her face and

body are three-quarters to the front, while her fingers are active as if playing on the flute. A monkey is admiring her from the right while an attendant on the left is offering her a flute. A very attractive pose. The sculptor is Mallianna.

### **33 The Damaruga Dance**

A lady is dancing with a small damaruga drum in her left hand and a chitte tâla in her right, two drummers accompanying her on the mridanga. The pose is active and lifelike. The author is Mallanna.

### **34 Beauty and the Monkey**

The subject is similar to No. 5, but the lady is not seriously undressed nor is her pose specially indicative of modesty. She is attempting to drive away with a tree-branch the monkey which has caught hold of the end of her garments. The attendant on the left holds a phala and padma and is expressionless. Though the sculptor is an expert with his form and chisel, the figure cannot count with No. 5 in artistic taste.

## **SECTION 32**

### **35. Beauty and the Toe Ring.**

A handsome lady is standing on the right leg and getting a ring put on her left toe by a woman attendant. To balance herself, she is holding by the left hand a creeper branch hanging down from the tôrana. On her left, is a lady with châmara showing that the chief figure is a princely personage. The group is finely conceived and successfully executed, it shows the graceful pose of a lady trying to balance herself on one leg.

### **36. The Drummer**

A bearded man is dancing while playing on the davane. He is in an active drumming pose but his right forearm is broken.

## **SECTION 33**

### **37 The Song**

The subject is similar to No. 12. A beautiful musician is giving a song keeping time with cymbals in her hands. Her mouth is slightly open showing a little of her teeth. She wears a lovely smile and we feel as if we hear her song. She is accompanied by two drummers, one with mridanga and the other with davane, a man with flute and a junior songstress with cymbals. This is one of the best pieces among the bracket figures.

### **38 The Dance**

A fine piece showing a lady dancing, keeping time with her slightly raised left foot. To her right are the usual two men with mridanga and davane; to her left,

two others, one with flute and the other with cymbals. The dancing figure is finely and gracefully posed. (Plate XI, 1)

The excellence of the filigree work on the *tôrana* of this piece can be seen in the finely carved bunches of flower buds springing from the *tôrana*. Another bit of nature study is indulged in by the sculptor who has shown a bee sucking honey from the flower; the wings, legs, and proboscis can be well distinguished. The piece is the work of Nâgôja of Gadag.

### XXIII NAVARANGA PILLARS

#### **Mohini Pillar** (Plate IX)

The sixth pillar in the middle square near the *sukhanâsi* doorway is one of the finest in the hall. Its square, wheel-shaped, bell-shaped, pot-shaped and double umbrella-shaped mouldings are all cut vertically on a 16 pointed star plan, each of these points having three sub-points. Its umbrella top which takes the place of the capital has a grand design. Over the length of the pillar at each cardinal point runs a narrow band of filigree work, 7 feet long and 4" broad, each with a creeper scroll and figures inset in the convolutions. Against the eastern face is a large fine standing image of Vishnu as *Môhini* with a *châmarâ-dhârini* to the right and an adoring Garuda to the left. Though the hands are broken, the left one very probably held the *amrita kalasa* and the right one the ladle. The figure is fully developed, tall, slim, well proportioned and beautiful and stands in a graceful easy *tribhanga* pose which has no exaggeration in it. The figure wears a *kuîta*, nimbus, *makara-lundalas*, lion-headed armlets, necklaces, *yajñôpavîta*, *kâñchî*, *mêkhalâ* with pendants and tassels, *mâlâ*, anklets (*rûli* and *golasu*) and toe rings but no nose rings. Above it, are a *makara tôrana* and a *latâ tôrana*. In the band above are Brahma, Vishnu and Śiva seated one above the other. On the south-east bands, above numerous Yakshas, are the ten *avatâras* of Vishnu. The south and north bands are not the least interesting since they contain carvings of griffons, lion-bodied and with heads of various shapes like bearded man, lion, snake, eagle, peacock, deer, goat, ram, parrot, monkey, dog, bull, elephant, boar, horse and *śarabha*. The occurrence of the sphynx form is highly interesting. The other bands have only floral designs. Around the base of the pillar are eight niches with *vimânas*, each having a different form of Vishnu.

### XXV THE CENTRAL DOME

**General**—One of the grandest pieces of work in the whole temple is the central square of the *navaranga*. It is 19'3" square and has at the bottom a raised low platform in the middle of which is a round stone elevation known as the *chandrasila* or moonstone, about 5" high. The slabs here are all so perfectly smooth that they appear to have been meant for reflecting day-light into the dome.

so that its beauties might be better admired. Above each of its pillars is a bracket figure of stone facing the centre of the square. In size and general plan these figures are very similar to the bracket images adorning the outside walls of the temple, but in conception, execution and feeling they are vastly superior. It looks as if the best four of the whole set of bracket images were placed in the navaranga, while the rest of them were put up outside it. A brief note on each of these figures is attempted here, commencing from the south-east figure, in pradakshina order (clockwise).

1. **Beauty and the Parrot** —A beautiful lady of high rank stands in front with a pet parrot perched on her left elbow. It is perhaps hungry and has caught in its beak a jewelled necklace worn by the lady. She appears to be cajoling it to give up the necklace by offering it a bunch of fruits hanging from a tree branch which she holds in her right hand. On her head, she wears a peculiar ornament, from the three hooks of which, probably, hung three rings which are now lost. The bracelet on her right arm is completely separated from the body so that it can be moved up and down to the length of an inch or made to revolve round the fine arm. On each side of her stands a chauri-bearing lady, while on the latâ tîrana over her head the sculptor has shown a peacock seated and a monkey eating a fruit. The sculptor has engraved his name on the pedestal.

2. **The Dance** —As the bracket image in front of the temple, No. 38, this figure shows a lady in a fine dancing pose with the palms of her hands turned upward on her head. Attached to the small bar of a diadem is a tiny ring which also can be freely moved. It is a pity that the corner end of the toe ring is broken, as also the fingers of the image. To her right is a man with drum while to her left are two musicians keeping time with cymbals and with the bare hands. The tîrana is very delicately carved with a number of birds and monkeys in their natural poses among leaves.

3. **Goddess Dancing** —A goddess with two hands only, fully ornamented with a tall crown and nimbus, is dancing with her left toes raised. The lion-faced armlets and the armour-like ribbed bracelets are interesting. She is supported by two men drumming to the right, and to her left, a flute player and a musician with cymbals. The latâ tîrana above has an interesting design with the main stem running round the centre, forming a serpentine arch. The image is not signed.

4. **Coiffure**.—A handsome lady standing easily to front with her legs crossed is twisting her long hair into a cylindrical (Plate X, 1) shape. An attempt is made to mark the individual hairs passing transversely and the curls at the ends hanging in a bunch are also well shown. The lady's upper cloth which is ornamented with a lotus pattern hangs loosely about her, while a lady attendant to her left offers her strings of flowers. The right hand of a similar attendant to the right is broken.

On the tōiana in the convolutions of the creepers are shown monkeys and parrots in their natural poses and along with these appear two Gaiudas or Ghandharvas. Two monkeys in affectionate conversation are perched near the top. The work is from the hands of the sculptor "Dāsōja of Balligrāma."

## NAVARANGA—CENTRAL DOME

### (PLATE I, FRONTISPIECE)

*Angle Stones* — Before commencing the description of the dome, we may just note that the angle stones in each of the four corners immediately above the brackets have each a sculptural group. Beginning from south-east they are in order

1. Vishnu seated in sukhāsana as Mādhava
2. Floral work with two makaras
3. Anantapadmanābha with Lakshmī massaging his feet. A fine group.
4. Vishnu with eight arms as Gōvardhanadhâri, with heads of cows to his right and left

The ceiling above can be studied in 17 friezes of varying sculptural and mythological significance

- FRIEZE 1 — Panel 1. (East). A large group of dancers and musicians
- Panel 2. (South-east). A king and queen are seated in state watching a dancing performance of two men with accompaniments
- Panel 3. (South). A group of musicians and dancers among whom are men and women and also Yakshas.
- Panel 4. (South-west). A king and queen are seated in court watching a wrestling match; very interesting
- Panel 5. (West). A number of men dancing with accompaniments; two of them hold sticks in their hands and are in some kind of *kōlāta* dance.
- Panel 6. (North-west). Dancers with accompaniments
- Panel 7. (North). Dancers with accompaniments
- Panel 8. (North-east). Bhāgavata episodes —
- (a) Kṛishna is threatened with a stick by his mother for stealing butter.
  - (b) Balarāma with gada, halā, pāsa and phala
  - (c) Śakatāsura vadha. Kṛishna breaking a cart.
  - (d) Pūtani suckling Kṛishna.
  - (e) Kṛishna and milkpot
  - (f) Kṛishna meeting Dhēnukāsura (? Donkey form).



1 CHANNAKESAVA TEMPLE AT BELUR FIGURES IN THE SCROLL (p 32)  
(a) HUNTERS CARRYING AN ANTELOPE (b) A YOGI



2 COLOSSAL BULL AT ARASINAKERE (p 68)





FRIEZE 2 —Beaded pendants and hangings

FRIEZE 3 —Group (1) (East)—Tândavêsvara with accompaniments

(2) Lady dancing with chitte tâla and accompaniments

(3) Ganêśa dancing. An interesting pose.

(4, 5 and 6) Musicians

(7) Man dancing with companions, perhaps Krishna since he holds a flute in his left hand.

(8) Drummers

(9) Karna and Arjuna mounted on chariots fighting—Fine.

(10) Dhritarâshtra seated. He is bearded and wears a crown.

(11) Duśśâsana—an ugly, curly haired figure holding up a mace stands near him with Duryôdhana and Karna

(12) Karna drags Bhîma whose head is caught between the bow and its string Arjuna hurries forth to defend his brother.

(13) Bhîma fights with Bhagadatta and his Elephant

(14) Bhîshma on his śarâsana, with Arjuna shooting up with his left hand to provide him with water

(15) Duryôdhana and his friends try to tie up Krishna with a rope (Udyôga Parva).

(16) A seated king is approached by three men who bring three elephants (to be identified).

FRIEZE 4 —Dancers and drummers each set stands between two rearing lions

FRIEZE 5.—Creeper scroll work with large nail heads of stone imitating revetments.

FRIEZE 6 —Row of Gandharvas flying forward with garlands and flowers in their hands groups of three, each consisting of a dancer with accompaniments

FRIEZE 7 —Floral scroll with revetted nail heads

FRIEZE 8 —Vishnu seated in padmâsana in different forms of which 36 are worked wholly or partly and a few are unworked. Directly on the west is a kneeling Garuda

FRIEZE 9 —Dancers and drummers and ladies between rearing lions

FRIEZE 10 —Creeper scroll with revetments.

FRIEZE 11.—Gandharvas flying, partly worked

Above this is a recess running all round, about 6" in depth The portion above it is comparatively flat and composed of two slabs only running nearly east to west.

FRIEZE 12 —Gandharvas flying

FRIEZE 13 —Floral friezes with revetments Next, inside it is a blank space partly worked from the centre and which hangs a lotus nearly 3 feet

long It has two tiers one above the other the upper tier has eight figures consisting of dancers and musicians accompanied, the lower one also is very similar to the upper one

FRIEZE 14 —Scroll frieze with inset Yakshas

FRIEZE 15.—On the lower face of the lotus facing the ground with head to the east is Ugranarasimha with 10 hands

### XXX. CENTRAL IMAGE OF KÊŚAVA

The main image of Kêśava named by Vishnuvardhana as Vijayanârâyana is one of the grandest images of Hoysala workmanship. On a pedestal, about 3 feet high, stands the colossal image which is about 12 feet high to the top of the tōrana from the ground. The main image without the kirita is about 7 feet tall. It holds in its four hands the usual symbols—padma, sankha, chakra and gadâ, each one of which is finely worked. The image is perfectly proportionate and ideally made in accordance with the Hindu canon. Its limbs are large and well rounded and there is no attempt to show muscles or veins. The face is one of impressive grandeur and beauty and perhaps slightly more feminine in its look than the image of Kappachennigarâya. This is due to the less prominent jaws which make it a comlier figure. The image wears all the traditional ornaments including a finely decorated mani-makuta or jewelled crown, makarakundalas in the ears, jewel-faced armlets, bracelets, finger rings, necklaces and garlands of varying lengths, a jewelled girdle, anklets and toe rings. It has no Lakshmî carved on its chest. The god is supported on the right by Bhûdêvî with pâśa and phala and on the left by Śrîdêvî with phala and padma. These have a châmana bearer each on the outside. Above them is the pilaster supporting the tōranas. These latter have four different friezes—makara tōrana, a latâ tōrana and two rows of images. In the convolutions of the latâ tōrana are the ten avatâras of Vishnu. The next circle is formed by his 12 mûrtis seated, each holding the symbols in the traditional order. Near the edge are the eight Dikpâlakas. This tōrana is one of the most elaborate even in Hoysala sculpture. On the pedestal is a kneeling Garuda with his hands folded in front. Just below the main image is the inscription of Vishnuvardhana commemorating its consecration.

### HALEBID.

#### PUSHPAGIRI AND HULIKERE

Pushpagiri is a hill two miles south of Halebid and about 300' high. At the foot is a round pillared pavilion with two inscriptions on the lower mouldings of the pillars, of perhaps the Hoysala times. An easy flight of steps leads up to the top of the

**Pushpagiri**

hill where, facing the east, is a temple of Mallikârkjuna. It appears to have been a very fine Hoysala temple for Vishnu which was rebuilt during the Vijayanagar period, with the old materials in the Dravidian fashion.

In front of the temple is a 'uyyâle-tôrana' of plain granite jambs about 20' high. About 30' to its west is a mahâdvâra (12' × 6') with a granite doorframe. An inscription by its side gives the date śaka 1492. There is no gôpura for the

### **The Mallikarjuna Temple.**

temple. The verandahs on both sides have fine Hoysala soap-stone pillars, round and star-shaped, with turrets on the outer side. The main temple has now a garbhagriha, a pradakshina with a sacred chamber behind it, a sukhanâsi, a navaranga with an additional—now vacant—cell towards the south and another larger navaranga (45' × 30') of six pillars.

The garbhagriha has a roughly shaped natural stone, about 2 c ft in size, which is worshipped as Mallikârkjuna linga. The doorway of the garbhagriha is small and of soap-stone without ornamentation. It was probably the original door before the temple was later extended. Round the garbhagriha runs a pradakshina.

The sukhanâsi doorway also is plainish. But the inner navaranga has four round pillars supporting nine ceilings of fine workmanship. Most of the ceilings definitely belonged to another temple which was larger. They are fine pieces, some being dome-shaped and others flat. The flat ones generally have rosettes or large padmas among which is a fine large padma of 1,000 petals. The east central ceiling which is also flat has Gôpâla in the centre with the Dikpâlakas around. Two other flat ceilings have Tândavêśvara.

The doorway leading to the inner navaranga is a fine piece of Hoysala work with Gaja-Lakshmî on the lintel and Ratî and Manmatha on the jambs as in the Belur temple. It is definitely of a Vishnu temple.

The outer navaranga is supported, as already stated, by six pillars, about 10' high, four of which are round and two star-shaped. There are two doorways which evidently belonged to a Vaishnava temple. The main one is guarded by two-handed dvârapâlas holding chakra and śankha, but the dvârapâlas on the north doorway, who have also two hands, hold gadâ and padma.

There is a small porch in front near which is an inscription of Sadâśiva Râya, dated Śaka 1470. The right pillar of the front mahâdvâra has an inscription of Lakumâdêvi, wife of Narasimha. It is dated Sarvajitu samvatsara (1167 or 1287 A. D. ?). Narasimha had built the original temple which fell into ruins by the time of Sadâśiva Râya.

To the north of the main temple is the Dêvi temple which is also similarly rebuilt of heterogeneous material. It has an image of Pârvatî, of the Hoysala times, holding a padma in her right hand, while her left hand hangs down.

### **Devi Temple**

The most interesting feature in the plan of the temple is that behind the garbhagriha, to the west of the pradakshina, is a secret chamber (30' × 8') below which is a cellar, 5' high, supported by stone pillars.

The temple, though mutilated and rebuilt, has many interesting features. It is the holy place for a large community of worshippers among whom 'Puppayya' or Pushpagiri Mallikârjuna is the famous and popular god.

The north kaisâla or verandah has two inscriptions on the lower mouldings of the pillars. Some of the outer walls of the main temple and the round dîpa-stambha have also inscriptions.

To the south-east of the temple and on a hillock is a recent temple of Vîrabhadra built during the Nâyak days. Its front doorway has on each side a fine Hoysala pillar ornamented with floral designs. Evidently these pillars belong to some old temple. They are similar to the 'chauri-bearer' pillar at Belur, having vertical bands of scroll work.

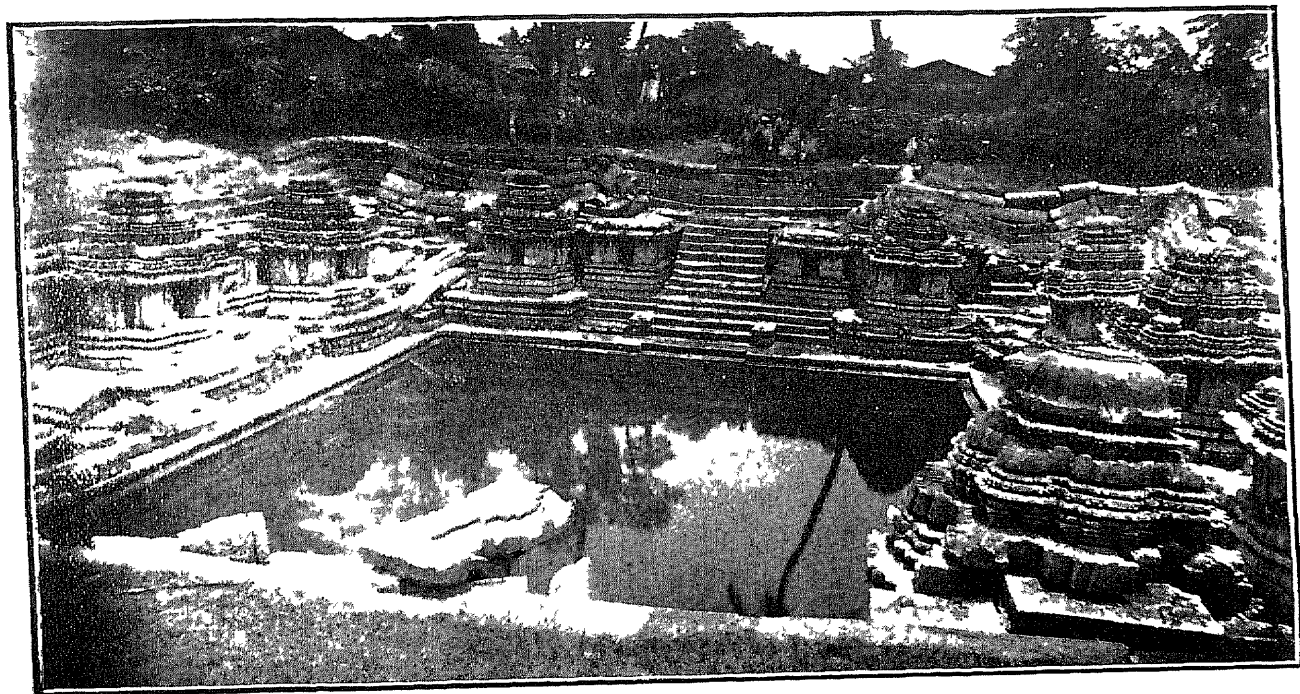
Behind this temple is a pond (about 80' × 80') with its steps built of rough stones. Probably it belongs to the Pâlle-gâr period.

Hulikere is a village to the south-east of Halebidu. It has a beautiful Hoysala pond, about 100' × 80', with twelve small towers, each about 12' high, built inside it (Plate XIII, 1). The steps, though now damaged, are finely built of stone. Each tower is like one of the car-like niches of Belur and raised on a platform, about 3' high, having friezes of elephants, horsemen, scroll work, hamsas and makaras. Each tower has a stone vimâna and a stone śikhara in the Hoysala style. Some of the towers have now lost their śikharas and the step stones are falling into ruin. It is a beautiful pond which is going into decay. Behind the row of towers is a row of niches, without śikharas, built into the wall of the pond. There appear to have been originally 27 such shrines in all (Plate XIII, 2). Probably they were meant for the 27 nakshatras or constellations. The images are all missing now. The monument is beautiful and unique.

An inscription which was here is at present near the north entrance to the village. The lower part of a broken inscription mentions the name of Hoysala Narasimha. Near the south gate of the village there are three more inscriptions, one of them bearing the date Śaka 1191.

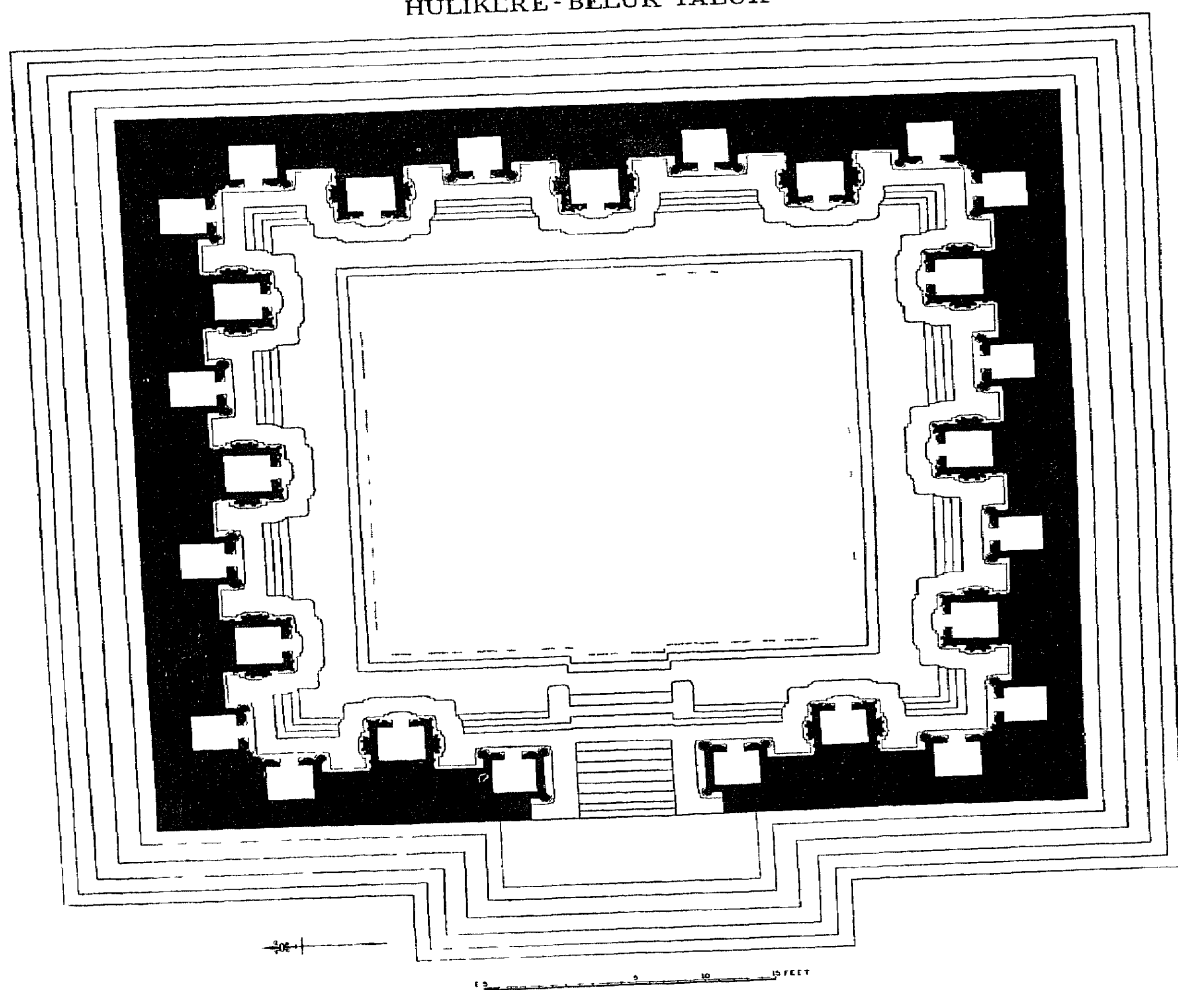
The pond deserves immediate attention. A sum of Rs. 500 was collected about 22 years ago from the villagers for its renovation and deposited with the Government, now this sum has accumulated to Rs. 1,000. The villagers are willing to contribute further, if Government will also help.

To the north-west of the village is a hill, about 200' high, with a Bhairava temple on top. It has a tower which is exactly like a



1 POND AT HULIKERE VIEW FROM EAST (p 48)

POND  
AT  
HULIKERE-BELUR TALUK



2 (p 48)



stepped pyramid The temple is very probably of about the time of Vishnuvardhana Ballála

## KUBATUR

### KAITABHÊSVARA TEMPLE

About six miles north of Shiralkoppa is Ânavatti said to have been the elephant stables of Chandrahâsa whose capital was Kubatûr or Kuntalanagara which is half a mile to the north. On a rising ground to the east of the present village of Kubatûr is the temple of Kaitabhêsvara which is very probably a double of the original Madhukêsvara temple built by the Hoysalas (Plate XVIII, 1)

#### Situation

The temple is one of the very early Hoysala type and has a garbhagriha without pradakshinâ, a sukhanâsi and an open indented square-shaped mukhamantapa (Plate XIX) The back part of the building has a large stone tower The building is typically Châlukyan and perhaps belongs to about 1100 A D

#### General Description

The temple is referred to as that of Kôtîsvara in an inscription of Vinayâditya Hoysala who was governing the Banavâsi 12000 under the Châlukyas. Thus it belongs to the Châlukya period.

#### History

The entire absence of the Hoysala crest from the temple and its sculptures and its date and its close resemblance to Châlukya temples in plan, pillars, shape of the tower, etc., and all other main features suggest that it is a Châlukyan temple without any definitely Hoysala features A comparison of it with the Belur temple shows how closely Vishnuvardhana followed the Châlukyan style and what improvements he made upon it The temple is claimed to have been repaired and provided with a golden kalâsa in about 1180 A. D This perhaps does not mean any serious interference with the main features of the temple

Whether there is a platform below the temple is uncertain, since the whole ground is covered with earth and only excavation can reveal it The western basement has the usual 5 cornices, the 4th from the bottom having a number of cross-shaped mouldings These were meant to be sculptured in detail; but the work was not completed

#### Western Part:

#### Basement.

#### Western Part: Wall

The western wall does not contain any figure sculptures, but is over-ornamented with full length pilasters and half-length pilasters surmounted by fine towers. The outer wall of the garbhagriha which is square in plan with indented corners has towered niches on the south, west and north.

The eaves of the western part are about 15 inches broad and have a very low "S" shaped curve

#### Eaves.

The tower or vimāna is a structure of stone with four tiers of turrets converging towards the śikhara and a projection on the east face towards the sukhanāsi. The old stone kalāṣa has been replaced by one of mortar and metal, while stucco images of the Nandi bull have been placed here and there over the stone structure

### **Tower**

The images in the tower are Mahishāsūyamardīnī, Bhairava, Mahāśvara in yôgāsana with 3 heads (out of five) and 10 hands. This last figure resembles closely that Tāṇḍavēśvara on the west face of the south niche at Belur.

The basement of the mantapa has a row of flowers at the bottom and above it the usual one of pilasters surmounted by curvilinear, stepped, pyramid-shaped towers with tapering frontal bands and stone kalāṣa. Between these are flowers and lion faces with dangling scrolls. Above these towers is the slanting railing decorated with double pilasters of the round type with flowers in between. On the edge is a running scroll with varied little sculptures in the convolutions. The basement, though comparatively simple, has a pleasing effect. There are five passages through the railings into the mantapa, three regular ones on the south, east and north and two others at the western end of the mantapa now closed with an earthen wall. The 1st and 3rd have each a projecting base on either side evidently meant for elephants, now absent.

### **Mantapa: Basement and Railings**

The mantapa which is large and high with broad central aisles is open on all sides except on the west. Here an earthen wall has been put up forming the western part of the mantapa into a small navaranga. At the western end of this part there are the usual four towered niches with a smaller additional niche of the Hoysala type against the north wall. The original images of these niches have disappeared. Those now standing in them are 1 Saptamātrikās, 2. Gaṇēśa, 3 Mahishāsūramardīnī (missing, fragments are kept outside the north-east corner of the mantapa), 4 Vishnu as Nāīyana, and 5 Sūrya (also missing).

### **Inner view of Mantapa**

All the pillars of the mantapa which are about 11 feet high are of the round lathe-turned polished kind. Though they have now beaded ornamentation, their height and finish give them a beautiful appearance. Among the shorter pillars on the benches are a number of pillars with deep 16 sided flutings. On these sides are stone benches edged by railings with rounded tops.

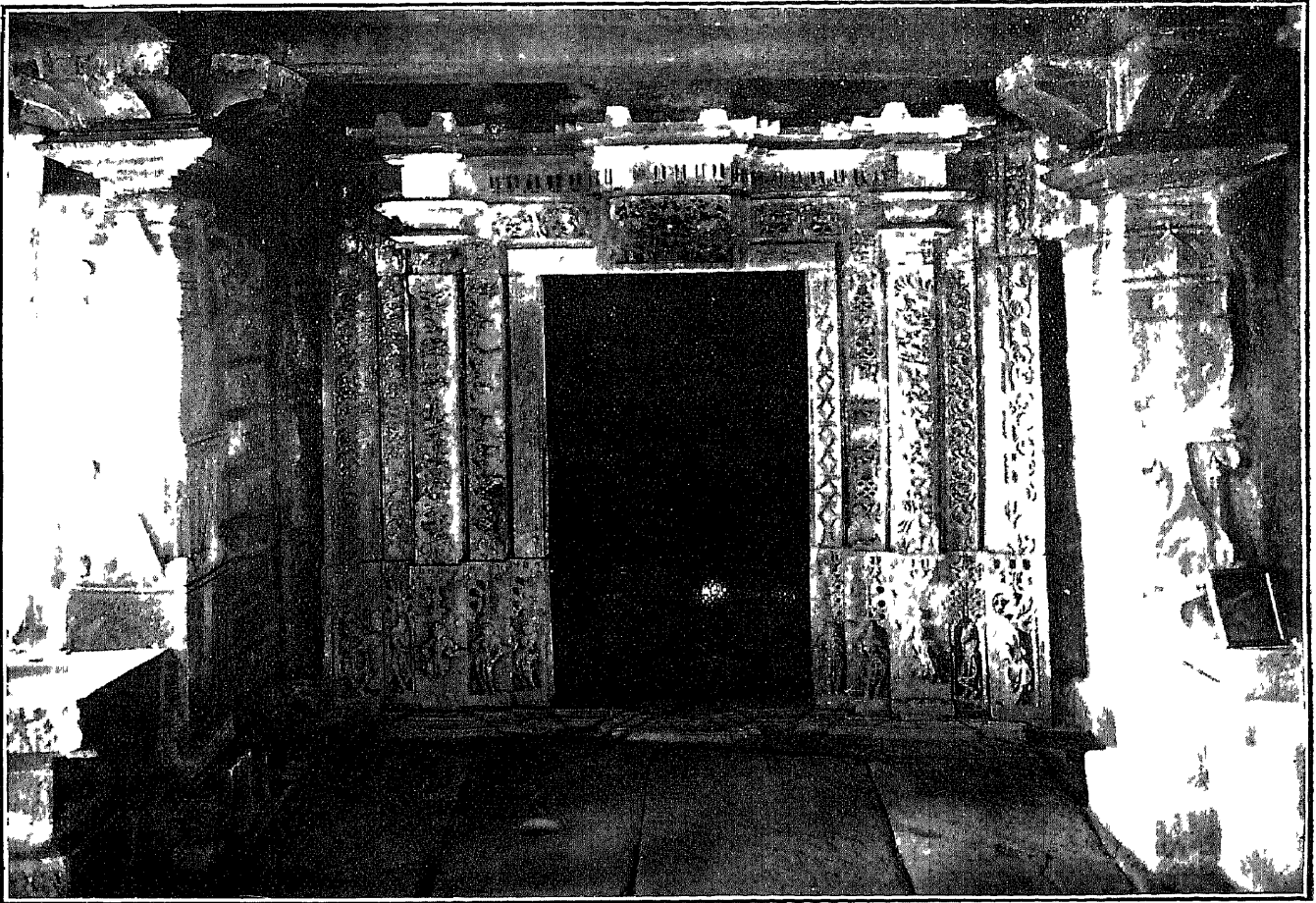
### **Pillars.**

### **Ceilings**

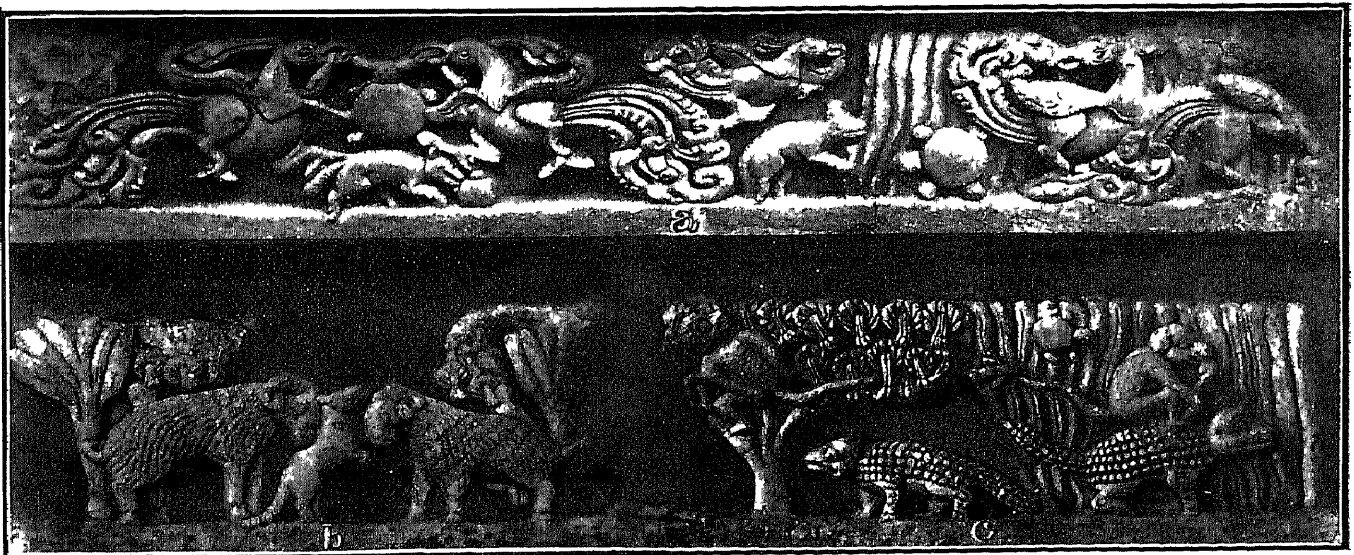
All the ceilings of the mantapa, except the central one, are flat and ornamented with lotuses. The central ceiling, however, has a dome beautifully designed and executed, though the whitewash has to some extent concealed its beauty. Above the



TRIPURANTESVARA TEMPLE AT BELGAMI



1 DOORWAY OF SOUTH SHRINE (p 60)



2 SCULPTURED FABLES (p 59)

- (a) THE TORTOISE AND THE SWANS      (b) THE JACKAL AND THE RAMS  
(c) THE CROCODILE AND THE MONKEY



beams the corner stones form a ring adorned on the undersurface with dancers surrounded by creeper scrolls, while on the inner surfaces are the eight Dikpâlakas. Above this circle rise four others two of which contain rows of yôgis or siddhas. The central pendant has three rows of petals with a band which has been recently broken. This ceiling is the finest piece in the whole temple.

**Eaves.** The eaves of the mantapa which project about four feet from the beams are typically Hoysala. Their underface is decorated with beams and rafters in imitation of wood, and ornamentation of varied flowers.

**Parapet** The stone parapet which runs above the mantapa all round is decorated with a row of kîrtimukhas bearing the figures of various gods, among whom the following may be mentioned, commencing from the east and running clockwise

Tândavêśvara, Yakshas, Tândava-Ganapati, the Dikpâlakas, Bhairava, Harihara, Brahma, Pârvatî

North parapet Ugranarasimha, Varâha, Garuda, Kêśava, Kumâra with spear and shield, dancing Durgâ, Umâmahêśvara, Sûrya, Mahîshâsuramardini

**Sukhanasi** The sukhanâsi doorway which has Gajalakshmi on the lintel with 5 towers and other whitewashed sculptures above the cornice, is flanked on either side of the jambs by perforated screens with simple floral designs. The sukhanâsi which is large and high, as at Belur, has a multi-petalled lotus with about 400 petals, on its ceiling.

**Garbhagriha.** The garbhagriha doorway is also a typical Hoysala piece adorned with scrolls and pilasters on the jambs and Gajalakshmi and seven turrets on the lintel. The garbhagriha which has three small niches on the south, west and north contains a large tapering headed linga on a high pedestal. Both of these appear to be much older than the temple.

**Other Buildings.** In the same compound are five other small buildings whose Hoysala origin is clear from the beautifully worked doorways and the use of soap-stone. None of them has any image of the Hoysala period, even the image of Pârvatî being a recent work.

## BANAVASI.

**Ancient Remains** Banavâsi<sup>1</sup> which belongs to the Sirsi taluk of the North Kanara district is situated about 15 miles to the north of Sorab and included formerly the peninsula formed by the loop of the Varadâ

<sup>1</sup> Banavasi, which is only about 2 miles outside the Mysore border, was visited in order to make a comparative study of the monuments with those in the north part of the Shimoga District

on its left bank. The peninsula is even now pointed out as Hale-Banavâsi and has a temple of Âdi-Madhukêśvara. This has a garbhagriha, a sukhanâsi, an open square mantapa and a stepped pyramid tower of stone with bulls and pot-stone kalaśa. The four central pillars are old Hoysala ones used here. The rest of the temple is of the Keladi style built in imitation of the Hoysala. The whole is on a platform, about six feet high. To the right of the temple is a small shrine of Mahishâsuramardini of perhaps the Vijayanagar period. But the old town appears to have extended to over a mile north of the river where the ruins of an old line of fortifications surrounded by a trench are even now visible. Within this fort line, about half a mile to the north-west of the Madhukêśvara temple, are about half a dozen low brick mounds which appear to be the remains of ancient stûpas. The mound of the largest of them is about 30 yards in diameter and about six feet high. These stûpas belong to the Buddhist days of Banavâsi. To the next period, *i e*, to about the 2nd century A. D. may be ascribed the nâga stone with a Brahmi inscription which is set up against the north wall of the temple.

#### MADHUKESVARA TEMPLE—(Plate XX, 1).

It is possible that the linga of Madhukêśvara inside the temple is very old, but this must remain uncertain for want of definite evidence.

**Early Structures** The inner fort wall of the town consists of several layers of bricks of 16" x 8" x 3" or of 18" x 9" x 3" which is the size of the Chandravalli bricks of about 100 A. D. On the brick layer is built a heavy wall of laterite blocks, which was very probably put up in the Vijayanagar days when the town appears to have had a revival. The temple of Madhukêśvara, however, is one of historical complexities. The garbhagriha of the main temple which bears three recent shallow turretted niches on its three sides and has above the wall a cornice containing horse-shoe-shaped ornamentation and the granite pillars of the garbhagriha and the navaranga which are square in plan and modelled after similar pillars of the Châlukyan period at Aihole and elsewhere may, by some people, be attributed to the late Kadamba period, *i e*, to about 900

**Garbhagriha.** A. D. But the presence of long boat-shaped towers in the wall ornamentation along with square relievo domes, the poor ornamentation of the doorway and the niched jambs and the plan of the garbhagriha, which is a small pillared hall, create a doubt whether, after all, these may not belong to the early Vijayanagar period, circa 1400 A. D.

This second view is strengthened by the existence at the north-east corner of the navaranga of an image of Vishnu made up of some hard stone or granite (Plate XX, 2). It has the ten avatâras roughly carved on the tōrana, Śrîdēvî and

Bhûdêvî, flying Garuda and another lady sitting near his seat, while his four arms hold gadâ with padma, prayôga chakra, śankha and katihasta. Except for the front right hand the image is most like Venkatêśa. On its head it wears a conical kirita and on its two arms and ankles are several sets of bracelets. It is popularly called Mâdhava. Its close resemblance to similar Mâdhava figures at Talkad suggests that it was set up either in the 10th century or by Mâdhavamantri, Governor of Chandragutti from 1350 to 1381 A.D. It is probable that the garbhagriha and the square pillars were built into a larger structure in the early Vijayanagar period. The navaranga east doorway, however, is a big Vijayanagar structure. Its dvârapâlas also belong to this period.

Among the pillars of the mukhamantapa the central four at least are definitely Hoysala, since they have the round lathe-turned bell shape. It is likely that a Hoysala or Châlukya mantapa was in a ruined condition and that its pillars were used by the Vijayanagar people. There is in the compound an inscription of Trailôkyamalla of 1068 A.D. which is the time of Nripakâma Hoysala who built the Belgâmi temples not more than about 30 miles away. There can be little doubt, however, that the present mantapa was constructed in the reign of Harihara II since two inscriptions on the two pillars near the north-west corner of the mantapa mention Harihara and a vassal who was ruling Banavâsi 12000 from his throne at Goa and also the guru Lakulisa-dêvâya, evidently a kâlâmukha of about the time of Kriyâśakti. It is very likely that the builder of the mantapa was Mâdhavamantri or one of his immediate successors. The bull at the east end of the mantapa is large and not remarkable, but the finest thing in the place is a stone mandâsana, about eight feet high, placed to the right of the

**Stone Throne.** navaranga doorway. Though the relievo images are not of very great beauty and resemble closely those of the Vaidyêśvara temple at Talkad, yet the design of the structure is beautiful and ornamental, and other sculptures are successful in view of the fact that the stone used is very hard. The most interesting of the relievos are an Umâmahêśvara group on the inner back wall, purushamriga on each of the side railings and the eight Dikpâlakas above the canopy. The throne belongs to the Vijayanagar period and is possibly a present made by the Sode Rajas perhaps in about 1550 or 1600 A.D.

All round the mukhamantapa run stone benches edged by slanting railings whose outer face carries a row of sculptured panels separated by round pilasters in imitation of Hoysala temples.

The ceilings are all plain except the central one which has a shallow padma. The outer ankanas of the roof slope down and are continued in the eaves.

The dipastambha and balipîtha appear to be of the Pâllegâr period.

About the garbhagriha two more facts may be noted. It is surrounded by a pradakshina which bears on the outside several Vijayanagar and modern reliefs and inscriptions. Its stone

**Pradakshina.**

tower is of the stepped pyramid design but is now covered over by thick coats of white wash. It has stucco Nandis at the corners, projections in front and a metal kalasha on top. Very probably it is also a structure of the late Kadamba period.

The Pârvatî temple on the left of the main building and the Sadâśiva temple on the right, appear to be both of the late Vijayanagar

**Minor Structures**

times, though some Hoysala pillars have been used in their construction. On the pillars in the mantapas of the Sadâśiva and Pârvatî temples is mentioned Sadâśiva Râjendra, ruler of Sode, as the builder of the mantapa. The Pârvatî image is a poor sculptural piece whose nose has been mutilated. Narasimha who has no tîrana is also of the late Vijayanagar days. The Basavalingêśvara temple at the north-west corner is also of the late Vijayanagar or Sode days. The three small temples outside the south-east corner of the great temple are those of Tirumala, Râmêśvara and Kadambêśvara. Of these only Râmêśvara has a tower which is of stone and of the Doddagaddavalli type. It is an old temple of the Châlukya days. The Tirumala temple of Venkâtêśa has on the pilaster a Kannada inscription of 14 lines belonging to the days of Mâdhavamantri, governor under Bukka I of Vijayanagar.

Of the other shrines in the compound, those of Paraśurâma, Srî Râma, etc., are of the 19th century. The eight Dikpâlakas who are placed against the compound wall and their respective pillars are also of Vijayanagar workmanship. Several pillars of the east mahâdvâra and almost the whole of the north mahâdvâra, however, have been contributed by the Hoysalas. (Plate XV, 4.) The existence, in fact, of the fine north mahâdvâra leads to the conclusion that the Hoysalas must have built a fine large mantapa in front of the navaranga which has now disappeared.

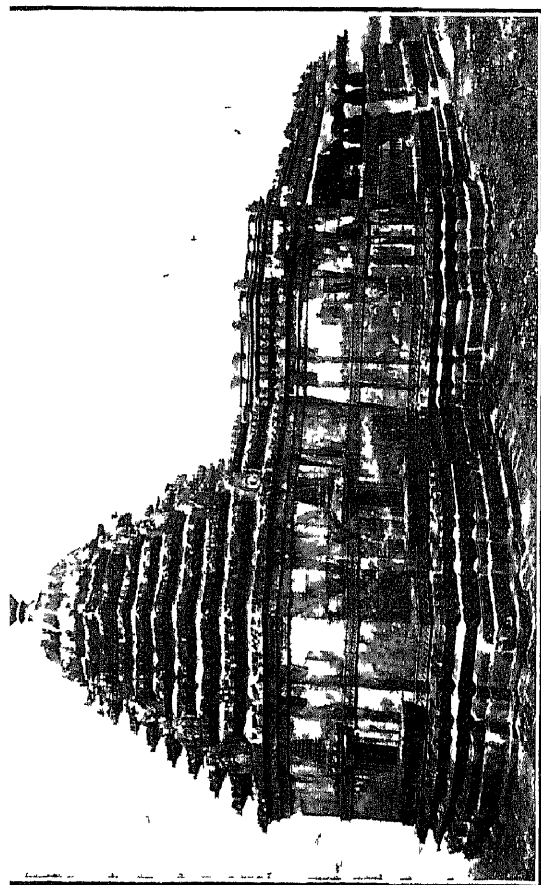
An important piece of art work belonging to the temple is a cot of beautiful design made of hard stone with a canopy borne on four

**Stone cot.**

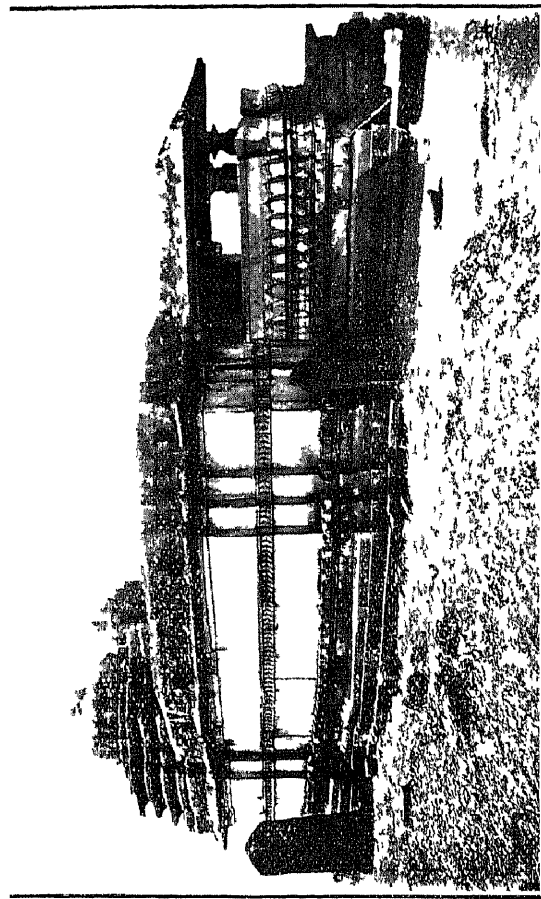
Dravidian pillars. This is kept in a separate room on the south and can be seen only with some difficulty since the room is very small for it. It bears an inscription showing that it was a gift of a ruler of Sode.

The compound abounds in inscriptions of which the following may be mentioned —

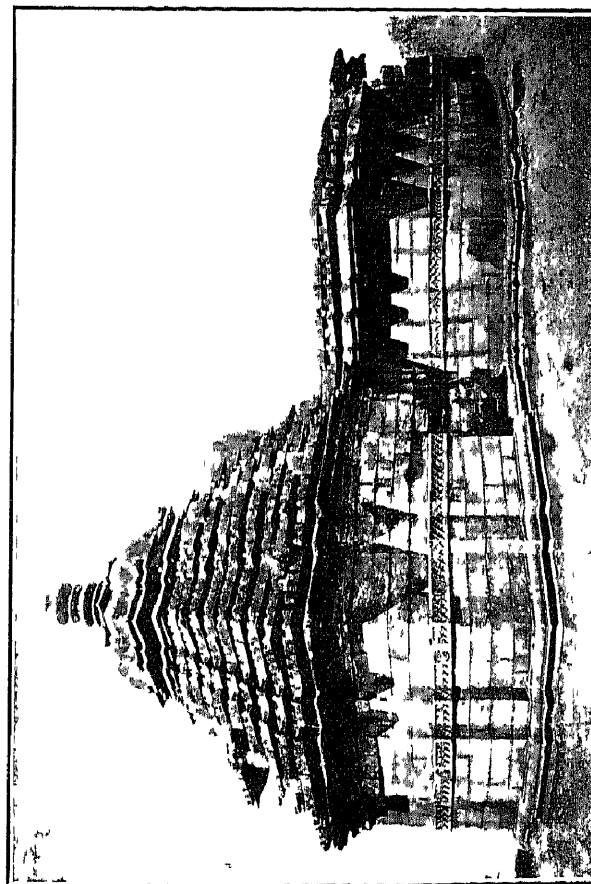
- 2 on the pillars in the main mukhamantapa.
- 2 on a pillar of the Pârvatî temple mantapa
- 1 on a pillar of the Îśvara temple to the south-west.
- 1 on the stone cot



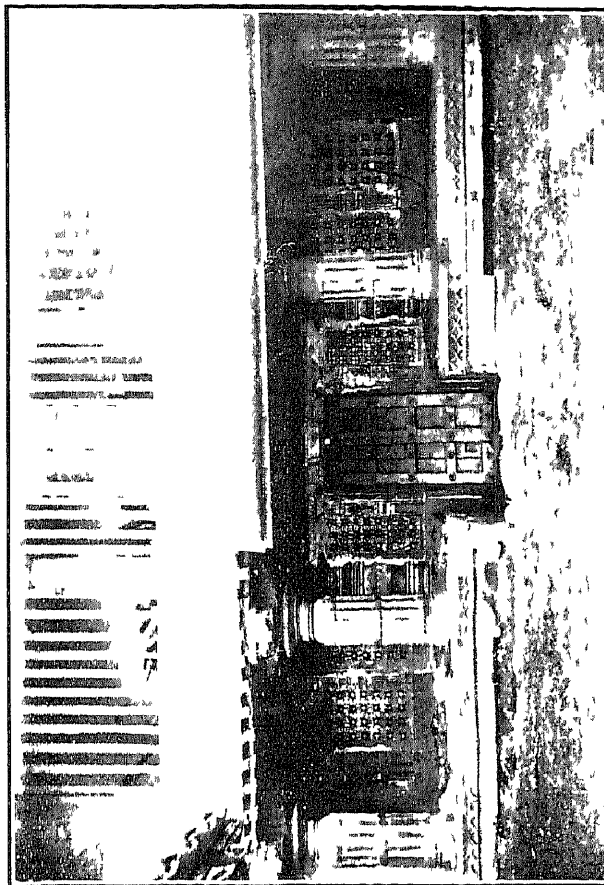
1 RAMESVARA TEMPLE AT KUPPAGADDE SOUTH-WEST VIEW (p 56)



2 SOMESVARA TEMPLE AT PURA SOUTH-EAST VIEW (p 57)



3 SIVALAYA AT UDRI SOUTH-WEST VIEW (p 65)



4 MADHUKESVARA TEMPLE AT BANAVASI NORTH MAHADVARA (p 54)





- 2 against the back compound wall
- 2 in the alley to the right of the main temple
- 2 or 3 against the south wall

Several modern inscriptions along with the low relief carvings on the walls of the main temple and on the floors of the mantapas.

Outside the compound on the south-east are two small temples, with stepped pyramid towers

### CHANDRAGUTTI

Chandragutti or Chandragupta-pura is, said to have been the home of Jamadagni. There is an unimportant Hanumân temple in

#### Minor Shrines

the place. Near it is a modern stone called the 'Jânakî-Bâi-gôkallu' for cattle to rub themselves against. In the Bâvâji matha, 10 ft in height, a Bâvâji is living. On the 'pâdakallu' there are a dozen modern Kannada and Nâgarî inscriptions of votaries ending with the word 'binnaha' like 'Bîdanûra Rangana binnaha'. Near it on a rock are a trîsûla and a Hanumân figure between two pairs of feet. The 'Ammâ' is said to have come from the direction of Hâinahalli. A little higher up is a linga on a rock with the inscription 'kôti-tîrtha'. Near it on another rock is an inscription 'Kôti-tîrthavanu minda' etc (E C VIII, Sb 462). Then there is a tiled modern temple of Śûlâda-Bînappa full of about a thousand trîsûlas or iron tridents offered by devotees. Further on is a small temple of Bhairava of the Vijayanagar times.

Further up in a large natural cave is a small linga, 6" high, now covered up with a metal face. Below it is a rock shaped like two

#### Renuka Temple

colossal hips of a woman identified as those of Rênukâ who is said to have hidden here when Paraśurâma persued her. The outer part of the cave serves as a large sukhanâsi. The navaranga appears to be a painful attempt to imitate in granite the great work of the Châlukya style. It is probably of the late Vijayanagar or Pâllegâr days.

No animal sacrifices are held except at the time of the car festival at the foot of the hill.

In the navaranga are kept a figure called Sarasvatî with a severed stone head on each side, a Ganêśa, a Nâga stone and a linga. There lies also a damaged wooden image of Kolhâpuradamma. On the pavement are the names and figures of numerous votaries including some chieftains.

Near the temple are a cave shrine of Mâtangi, a 'sidi', some 'Nâga' and 'Mâsti' stones and an image of Paraśurâma, 2½' high, with chakra, śanka and a 'Kamandalu' in his left arm pit, and wearing 'jatâ'.

Further up is a large 'Tâvare kere'. To its east on a rock is a foot called 'sidigallu'. To the west is an old fortress of early Vijayanagar type made of uncemented long stone beams.

About a hundred feet higher up is a cave in which is an image called 'Dandina Durgi,' a fine specimen, about 2' high, of Mahishâsuramādinī standing with eight arms, on a 'Pāni-batlu.'

**Durga Cave.**

Every year a buffalo is sacrificed during 'Dasara,' though now a Brahman worships the deity. Just in front of the temple is a small slab of dark stone on which is depicted the self-beheading of two men at the feet of Durgā. It is said that Rênukā visits the place once a year and worships Durgā.

Lower down and further on by the path is a small temple containing a linga, perhaps of the early Vijayanagar period. Just in front of it is a small pond in which Bhāguathī or the Ganges is said to appear once in twelve years.

We then proceed past a ruined well, a broken cannon and a round bastion of a

**Chandramaulisvara.**

ruined uncemented fort wall provided with musket and cannon holes to a fort gate and a ruined stone Masjid beyond, to the south of which are numerous stone foundations. Past the site of the stables, the 'gârîna (properly 'gâreya') bhāvī,' a Kannada inscription reading 'Suâde Bhavânî tîrtha,' a ruined Durbar mantapa with Moslem arches, yet another fine fort wall with a gate and another well with the inscription 'Śankara-linga tîrtha' and the ruins of old fort walls we go to the top where there are the basements of two ruined shrines one of which was that of Chandramaulisvara who gave his name to the hill. On a projecting spur to its west are a part of the fort with a bastion, some ruined temples, several rock-cut wells and a large stone building (a magazine, resembling the 'garadī' on the Chitradurga hill).

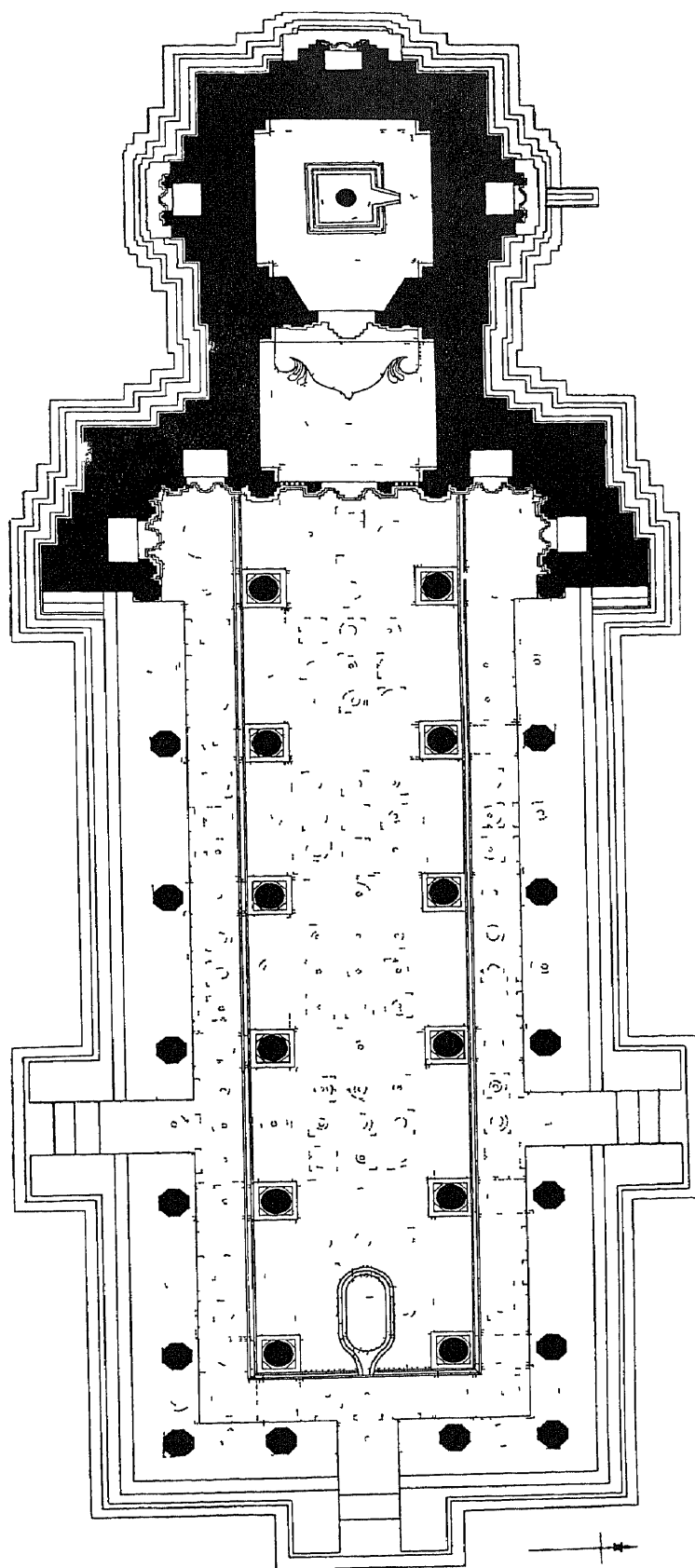
### KUPPAGADDE.

Kuppagadde is about 3 miles to the east of Tava Nandi on the Sorab-Banavâsi road and seems to be a place of great antiquity. There are

**Ramesvara Temple**

several temples in the village all of which are in ruins except the Râmêśvara temple which is in a fair state of preservation (Plate XV, 1). An inscription stone, which stands near the latter and is dated 1189 A.D. records that the village was called Pushpâvatī, Pushpanagara and Pushpaśakata in the three previous ages, while its name in the Kali age is Kuppagadde and that this temple was built by a Brahman named Râma of the Mane-mane family, who got it consecrated at the hands of the illustrious Vâmaśakti Muni of the Kôdiya matha of Belgâvī (?).

The temple faces east and consists of a gaibhagriha, a sukhanâsi and an open portal to which is added a long hall of five ankanas supported on 24 pillars and consisting of a slightly raised central nave and narrow aisles running on the three sides (Plate XVI). The gaibhagriha and sukhanâsi doorways are nicely carved, the latter having perforated screens on either side (Plate XX, 3). There are four



RAMESVARA TEMPLE  
KUPPAGADDE SORAB TALUK



niches in the portico, one on each of the end walls and one on either side of the sukhanâsi doorway, having the following figures in order commencing from the left Saptamâtrikâs, Ganêśa, Châmundêśvarî and Shanmukha—all of which are beautifully carved. A stone bench with a stone railing to lean back runs along the three sides of the hall pierced with narrow openings in the centre on all the three sides. Unfortunately a portion of the railing has broken down and is lying on the spot. With little or no cost it is possible to restore it to its original position. The pillars are of the usual round shape over a square base and the ceilings are flat and decorated with flowers. The bottoms of the beams also have carved rosettes. At the eastern end of the hall, right opposite the Deity, sits a beautifully carved Nandi, about  $2\frac{1}{2}$  feet high. The outer wall of the temple is plain except for the 3 niches on the central axial lines of the *sanctum sanctorum* and the tower which is completely in stone is also simple in construction with thin bands of stone in several tiers, every alternative band having a carved plaque in the centre of each face.

There are several other smaller temples in the village and carved figures are lying all over the place among which an image of Vênu-gôpâla is worth mentioning. Its original temple having gone into ruins, it is housed in a small tiled cell recently built for the purpose. The image is about 6 feet high and exquisitely carved and similar to the one at Bellûr, Nagamangala Taluk, in richness of carving and delicacy of workmanship. It is a pity that such a beautiful piece of sculpture is hidden up in an out of the way place like this.

## PURA.

Pura is a small hamlet at a distance of about 8 miles to the south of Sorab Town. From an inscription on a vîragal standing to the south of the Somêśvara temple (E C VIII, Sb. 521) in the village it is seen that the place was originally called Bhavyapura. The temple is a small Hoysala structure facing east and consisting of a garbhagriha, a sukhanâsi and a navaranga with a porch attached to it. All the doorways are nicely carved, the front entrance door being the best (Plate XVIII, 1). There are perforated screens on either side of the sukhanâsi doorway as usual (Plate XV, 2). In the two end bays of the navaranga nearest the sukhanâsi are 4 niches, two facing each other and one on either side of the doorway. Commencing from the left these contain in order the images of Saptamâtrikâs, Umâmahêśvara, Châmundêśvarî and Vishnu with the attributes of padma, chakra, sankha, and gadâ. An image of Vîrabhadra and one vîragal are also kept in the navaranga. The lintels over the garbhagriha and sukhanâsi have Gajalakshmî carved on them, while an image of Sarasvatî is carved over the navaranga doorway.

The porch has a raised bench with a stone railing along its sides, the outer surface of which is decorated with small turrets. The walls of the temple are plain but for a central carved band which runs all round the structure. The tower is very simple and devoid of the finial.

The most interesting fact about this temple is that the sanctum does not contain the Linga usually met with in all Īśvara temples.

#### **Riding Image**

Over the pāṇipīṭha or pedestal stands a bull on the back of which sits Sômêśvara wearing 'nâgakundalas' in his ears and holding trisūla, damaru and kapāla, in three of his hands, while the fourth, which is the right front hand, is in the abhaya pose. The Hoysala crest which is built in brick and mortar in front of the gōpura is of a later date. To one side of this a figure holding a bell in his hand is also carved. A figure similar to the main image in the garbhagriha is carved on the slab placed in front of the Hoysala figure.

## **BELGAMI**

### **TRIPURĀNTAKÊŚVARA TEMPLE**

The temple of Tripurāntakêśvara is situated in the north-east of the present village of Belgāvi or Belagāmi about three furlongs north of the Kêdârêśvara temple. The neighbourhood which was formerly overgrown with thick jungle has now been cleared and the temple has been considerably repaired in recent years, which saved it from complete ruin.

#### **Situation**

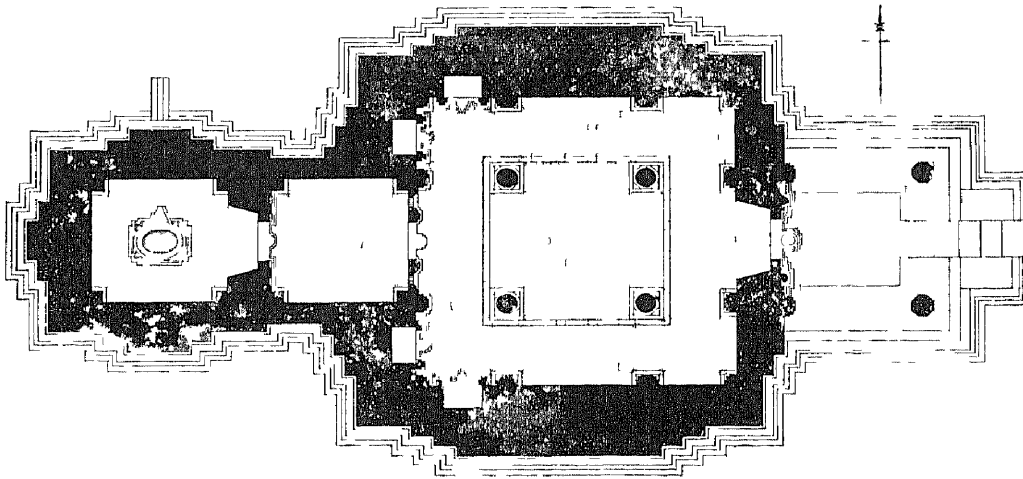
The building, as it now stands, is a double temple with two parallel shrines facing east. The south hall which is a mantapa opens on the south and on the east it is connected by a doorway with the north hall which has walled sides. A porch is standing on the east of the south hall while the corresponding basement to the east of the north hall is bare. To the north of the north hall is another shrine facing directly south, while to the south of the south hall is an entrance to the south pavilion.

#### **General Description.**

The structure, as it now stands, is complicated. The major part of the building consisting of the northern half, the south shrine and the central part of the south pavilion show high class work, whereas the outer ankanas of the south pavilion and the porch are so inferior that they can never be attributed to the same architectural period. A close study of the detailed features suggests the following course of development.

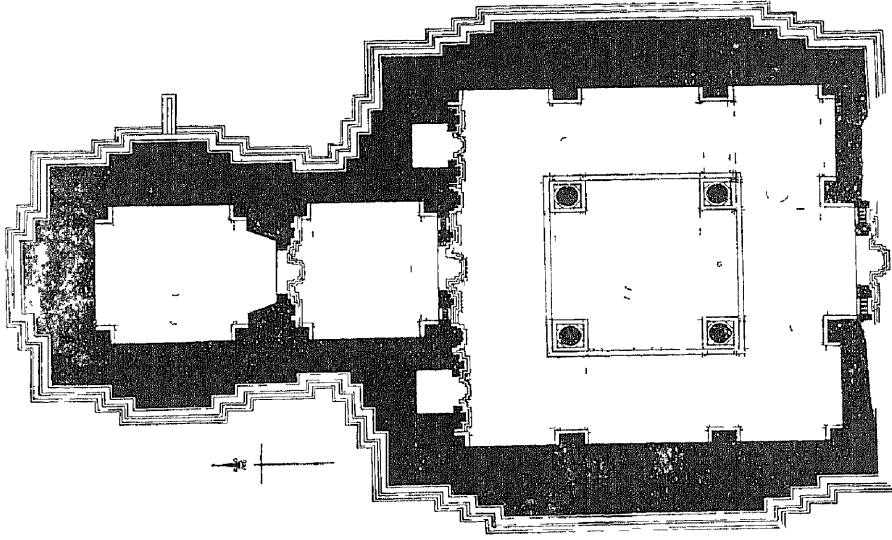
#### **History**

The north portion is the major part of the original temple which faced south. On the south side, a few feet away, was a beautiful pavilion borne on four round



SOMESVARA TEMPLE  
PURA SOPABIALIK

1 (p 57).



SIVA TEMPLE  
UDRI SOPABIALIK

2 (p. 65)





pillars with eaves, brackets and sculptures complete. This was separate from the main building as is the case with the pavilions at Belur and Halebid. We can imagine that in the space between the pavilion and the main building steps led up from the east and west. The main shrine of Tripurāntakêśvara, however, faced east with Vishnu in the north shrine. There was also a shrine to the south of the main shrine and facing the pavilion. The building whose door frames and pillars and sculptural work generally have a close resemblance to the earliest work at Belur and Halebid was very probably constructed about the reign of Vishnuvardhana. The differences in plan, design and sculpture between the Kêdârêśvara and Tripurāntakêśvara temples lead us to think that there must have been an interval of at least 30 or 40 years between the construction of the two temples.

At a later time, probably in the 2nd half of the 13th century, some alterations appear to have been made. The pavilion was given additions and enlarged into a mukhamantapa serving for both the shrines and a porch was put up to the east of this mantapa balancing with the porch of the main shrine. This latter, however, has now disappeared.

The basements and outer walls of the temple have in later times been so reset that many of the stones are not in their original positions.

**Basement and Platform.** However, it is pretty clear that a platform ran around the temple following its contour. Above it was the basement. The basement of the north portion of the temple has a plain cornice but that around the mantapa is of rude workmanship with a roughly shaped railing. On the face of the basement ran once a long frieze of sculptures. Some of these stones are built into the platform also. A few of these sculptures may be noticed here commencing from the north basement and running clockwise. The subjects are taken from the Pañchatantra, Rāmâyana, etc., (Plate XIV) and are interspersed with numerous obscene figures of men, women and donkeys and monkeys sexually mixed up and scenes of perversities and rape being repeated.

1 A man of destiny persecuted by serpents and elephants is venerated by them. His identity is uncertain.

2 Serpents shade him while he sleeps and birds bring him food.

3. Two swans lift up into the air a garrulous tortoise who opens his mouth, falls to the ground and is killed. (Plate XIV, 2 a).

4 A man saves women from being molested by a bear in a forest.

5 Ladies with sticks, dancing.

6. A jackal who attempts to lick the blood of two butting rams is killed by them (Plate XIV, 2 b).

7. A crocodile abducts a monkey who, however, escapes and laughs at the crocodile (Plate XIV, 2 c).

8 He-ass and woman.

- 9 She-ass and man  
 10 Râma piercing the seven palms.  
 11 Râma killing Vâli

The outer wall on the south and north of the whole temple has been almost completely destroyed. Its rebuilding in recent years is ugly and of little value for this study. Originally each shrine appears to have had an outer niche on its three walls, each of which contained an image. All these have now disappeared except a much damaged group of a fine Mahishâsuramardini on the north-west wall of the temple. Each of the shrines must have had a stone tower, but no traces of these now remain.

The north porch has now completely disappeared and of the south one, only the pillars and beams remain.

The mantapa is a square-pillared hall open on the south and east. On the sides a low stone bench with a railing edges it. It has entrances on all the four sides. Its central ankana or square is formed by the original pavilion borne on four pillars with eaves, ceiling, etc., complete in itself. To it two other sets of squares have been added, making the present mantapa.

Even a hasty glance would point out that the artistic rounded pillars of the pavilion, which must have borne bracket figures originally, are of a different kind from the poorly finished indented square-shaped and 16 sided pillars of the outer squares. The latter are mere imitations of the fine pillars of other Châlukya structures.

All the ceilings are quite plain except that of the original pavilion. The latter has a flat padma borne on a square architrave on which are carved the exploits of Hanumân as described in the Suândarakânda and the battle between the heavenly hosts led by Indra on an elephant and some elephant-riding enemy. The leader of the gods, Indra, is also on an elephant and is followed by the Dikpâlakas and the hosts of Śiva. The scenes in which Hanumân discovers Sîtâ and the one in which he wields his burning tail are unusual in Hoysala sculptures.

The doorway of the south shrine is a fine piece with detailed carvings containing on each jamb three vertical bands of scrolls and flowers, dancers, and intertwined nâgas (Plate XIV, 1.) Some of these are very similar in design to the bands of the garbhagriha doorway of the Belur temple. The lintel has a fine Gajalakshmi. Inside the cell is a small linga on a low pedestal and behind it is now kept a seated Sarasvatî image with only one of its four hands remaining and holding a goad. Its slim waist, high breasts, erect back and other features suggest a similarity with the Môhini image on the Belur pillar and point out its date as 1100 A. D. We do not know from what temple it came.

The doorway leading to the navaranga from the south resembles closely the doorway of the south cell and is probably the work of the same artist. On either side of it is a Śaiva dvârapâla, 4½

**Navaranga** feet high. These images are elegantly shaped and expressive and do not show the exaggeratedly prolific beaded work seen in the dvârapâlas of the Hoysalêsvara temple at Halebîd.

On the outer side of each dvârapâla is a perforated screen with four vertical scroll bands containing a dancing figure in each convolution. Above this wall is a portion of the old eaves visible under the newly constructed roof above it.

The navaranga is a square hall of four pillars. These latter are of the rounded pâlthe-turned form and each face of the base of each pillar is ornamented with a fine canopy under which is a dancer, a lady, Umâmahêsvara, Vishnu's avatâras, etc. Two of these, particularly, are finely posed, namely lady musician, and Bali and Vâmana.

In the east part of the navaranga is a large soap-stone bull whose mouth wears an unusual grin.

The doorway of the main shrine is a beautiful piece of workmanship. The jambs have Rati and Manmatha on one side and a deer-headed (?) deity with consort on the other. On the outer

**Main Shrine** side of each jamb is a beautiful pierced screen of inter-twining nâgas. These screens are perhaps the finest in the Mysore State. On the outer side of each screen is a lady attendant finely poised. The lintel is magnificently carved with the figure of Śiva dancing as Gajâsuramardana in the centre flanked by Brahma and Kumâra and Ganêśa on the right and Vishnu as Kêśava, Garuda and others on the left and surrounded by his attendants, gods and the Dikpâlakas. The central figure, particularly, is finely shaped and is in an active vigorous pose.

The sukhanâsi has 'a Chandraśilâ' or Moon stone. This feature exists in Belur but disappears from later Hoysala temples. In the cell is a medium sized 'pîtha' with a flat-headed linga.

An open sukhanâsi leads to the north cell whose doorway is also fine, but inferior in workmanship to the other doorways of the

**North Shrine.** temple. Among its sculptures may be noticed a row of mythical animals. In the cell is a mutilated image of Vishnu as Kêśava (total 6½ feet high). The front hands and legs are broken. But it is well proportioned and appears to come from about 1100 A. D. Consorts and attendants flank it on either side, while the ten avatâras appear on the tîrana. The god is nimbate. Since the image appears to come from a time before the conversion of Vishnuvardhana by Râmânûja, its presence is interesting in connection with the early religion of the Hoysala dynasty.

In the navaranga are five cells which have lost their original images. Behind one of the south screens, however, is an elegantly carved Saptamâtrikâ panel with the Seven Mothers only, seated in a row.

The absence of the Hoysala crest is noteworthy and suggests that the temple was built in the last days of Vinayâditya or the early days of Ballâla I. Very probably, the sculptors who constructed this temple were transferred to Belur by Vishnuvardhana for building the Kêśava temple.

### KÊDARÊSVARA TEMPLE

On the way from Shiralkoppa to Belgâvi village at almost the south-east end of that place near the tank bund is the temple of Kêdârêśvara with its connected buildings. It must have been formerly in the midst of a well populated part of the old town since in its neighbourhood especially, on the south and west, there are many ruined brick and stone foundations and basements.

The temple is a medium sized structure almost entirely of soap-stone and is a fine specimen of late Châlukyan or early Hoysala architecture. It has comparatively few sculptures and its architectural members are well shaped and tastefully ornamented. Though it is not so high or large as the temple of Kaitabhêśvara at Kubatur, it is of nearly the same type except for the fact that it is a three-celled or trikûtâchala structure, while the former is unicelled.

The temple appears to have been built by Udayâditya or Vinayâditya Hoysala who was a vassal governing the Banavâsi 12,000 under Châlukya suzerainty. The only subsequent alteration in the temple appears to be the formation, in very recent times, of the easternmost ankanas into a shrine for Nandi by putting up an ugly earthen wall and closing up the eastern passage to the mantapa. It is probable also that the neighbouring Prabhudêva temple was built about the middle of the 13th century and the mahâdvâra, a little later.

#### History

#### Outer view

As usual with this style the temple which mostly follows the indented square pattern has a platform following its contour. The latter is now imbedded in the earth with only its top visible.

The basement which has 4 cornices is simple and plain.

The monotony of the wall line is removed by the addition of plain squarish pilasters and of a row of turreted canopies tastefully placed in the panels between these pilasters. These turrets are also of the indented square type with stone śikhāras and kalaśas.

#### Towers.

The three large towers or vimânas are similar in form to those on the walls, having three tiers of square turrets with square śikhāras and round stone kalaśas. The front face of each has a projection over the sukhanâsi which has a Sala group on

top and a kîrtimukha in front. The Sala group of the north tower is found in a half-worked condition near Prabhudêva's temple, while the panels of the kîrtimukha are all empty. They appear to have been grand pieces of sculpture with the eight Dîkpâlakas around the horse-shoe, dancers and musicians on the base and luxuriant floral ornamentation springing out of the mouths of the lion heads and the makaras. The western kîrtimukha is perhaps the grandest of the three and the western tower is slightly higher than the other two. Some of the interesting figures on the towers are (from the south east, clockwise) Bhairava, Tândavêśvara, Umâmahêśvara, Ugranarasimha, Varâha.

The basement of the mantapa is very similar to that at Kubatur having from the bottom a row of flowers, a cornice with small kîrtimukhas, a row of pilasters with curvilinear stepped pyramids or towers and a railing of double round columns with intervening figures of dancers and drummers and creeper scroll on the top edge with varied flowers, buds, animals, wrestlers, dancers, etc., in the convolutions.

### Mantapa

The eaves which project around the mantapa only have imitation woodwork on their underside with floral ornamentation. They have the usual elegant 'S' form.

Above the eaves is the parapet formed by turrets with a frieze of lions and elephants. On the śikhara of the turrets are kîrtimukhas with the sculptures of various gods like (from the east clockwise) Tândavêśvara, Bhairava, Kêśava, Nandikêśvara.

The mantapa is an indented square-shaped pavilion originally open on all sides except the west where it is continuous with a navaranga of four pillars. But since no wall intervenes between the mantapa and the navaranga, a pleasing effect is produced by the feeling of roominess in spite of the small proportions of the buildings. In the navaranga are six niches one of which only contains the original sculptured piece, the Saptamâtrikâ group. Some stray sculptures are stored in the other niches. At the east end of the mantapa in a recently built shrine is a large Nandi bull.

The outer ring of pillars is composed of 16 sided, fluted and well polished pieces, while the inner pillars are of the polished round lathe-turned type with the bell moulding more or less ornamented with leaf shapes. The pillars between the navaranga and the mantapa are the best-worked. The capitals are all simple, while the beams have all of them friezes of flowers on both their faces.

The ceilings are all flat and divided into squares, each one of which contains a finely carved flat lotus. The central ceiling of the mantapa, however, has Tândavêśvara in the centre surrounded by the eight Dîkpâlakas, while one of the ceilings in the navaranga has a large padma, five feet in diameter.

A comparatively plain, but typically Châlukya doorway with Gajalakshmi and high towers on the lintel and architrave leads to the south cell where there is a small narrow-headed linga on a low base

**Cells.**

A similar doorway on the north admits us to the north cell in which is housed an image of Vishnu standing as Kêśava with the dasâvatâras on the tōrana

The west cell only has a sukhanâsi whose doorway is flanked by perforated screens of a simple design, while the lintel bears a fine group with Śiva standing attended by Brahma, Vishnu, Ganêśa, Shanmukha, etc. It looks as if the insertion of this doorway was an after-thought. The western cell doorway is similar to those of the south and north cells. In the garbhagriha on a low pîtha is a medium sized round-headed linga

Prabhudêva's temple is a smaller trikûtâchala type situated to the left of the main shrine. It has also an open mukhamantapa, a small

**Prabhudeva's Temple** navaranga and three garbhagrihas. The back walls are decorated with a horizontal frieze of flowers in the middle

of the wall, while the front basement and railing have a similar ornamentation. The pond-shaped mantapa is plain and has on the benches a series of cylindrical pillars. The inner four pillars of the mantapa are of the bell-shaped kind. The navaranga doorway shows good workmanship though the images on the lintel and the simple flowers of the perforated screen are all covered with lime-wash. On either side of the navaranga doorway is a towered niche which must have contained Ganêśa on the right and Mahîshâsuramardîni on the left. Both these images are now absent. The navaranga is narrow and pond-shaped with square-planned pillars imbedded in the walls. The south and west shrines contain round-headed lingas while the north one has a figure of Virabhadra of perhaps the 17th century

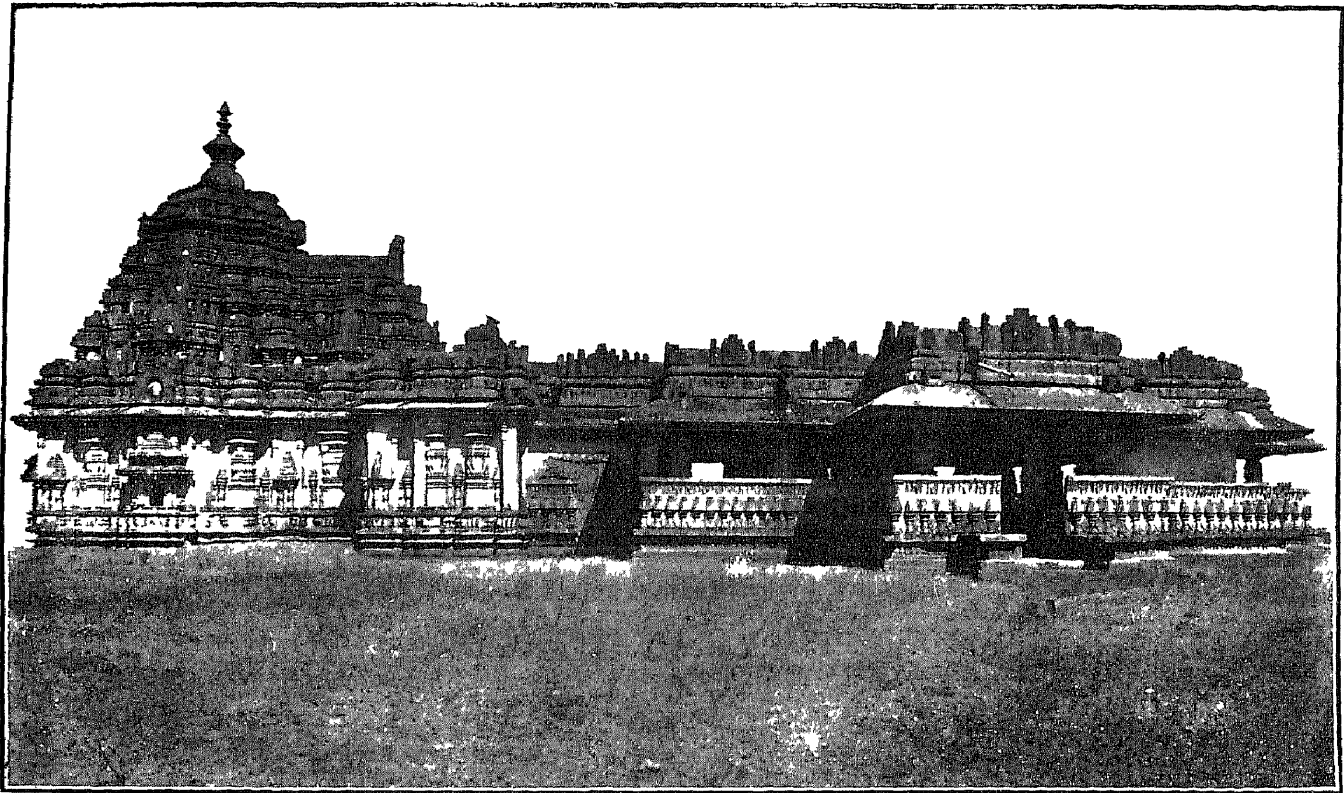
Directly opposite to Kêdârêśvara is a soap-stone mahâdvâra which must have given admission to the temple compound in the Hoysala days

To the south of the main temple is a ruined building built at about the same time as Prabhudêva's temple and perhaps used as a temple or a mantapa

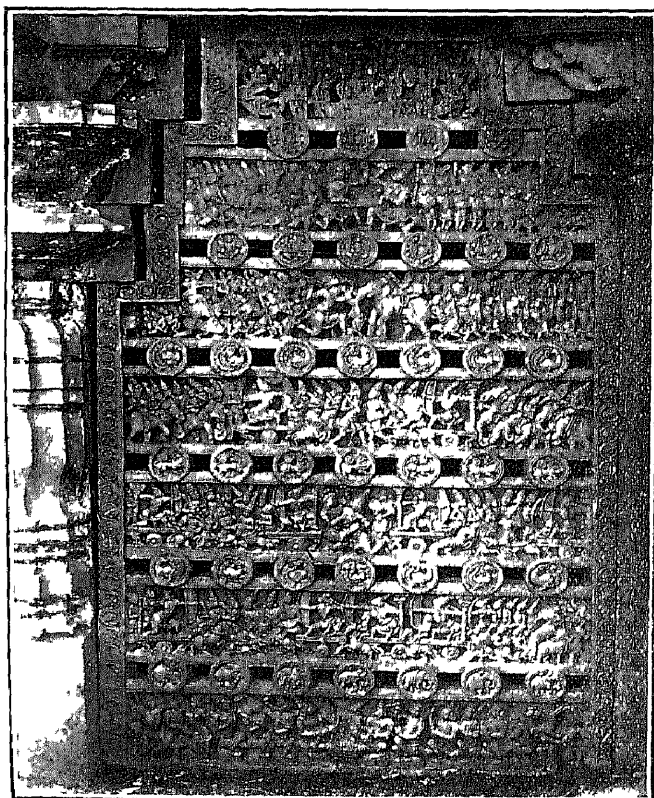
In the compound are numerous inscriptions dating from the time of Vikramâditya VI to the days of Châmarâja Wodeyar IV of Mysore. In front of Prabhudêva's temple is an octagonal temple

## PAÑCHALINGÊŚVARA TEMPLE

The Pañchalîngêśvara temple, though small, is endowed with a sense of largeness in everything connected with it. The garbhagriha doorway is lofty, the dvârapâlaka figures said to have stood here before, but now found in the museum at Bangalore, are large and the linga inside is also huge. The temple necessarily



1 KAITABHESVARA TEMPLE AT KUBATUR SOUTH VIEW (p 49)



2 SOMESVARA TEMPLE AT BANDANIKE  
CARVED SCREEN (p 66)



3 PANCHALINGESVARA TEMPLE AT  
BELGAMI UMAMAHESVARA FIGURE (p 65)





must have been much larger than what it is now, as it is stated to have been the seat of Kâlâmukhî Brahmachâris containing a Sanskrit academy in which several students received their education. Unfortunately only the garbhagriha and sukhanâsi are now standing and the front mantapa which differs from the garbhagriha both in scale and treatment is apparently a later addition. The sukhanâsi doorway is very well carved and the ceiling is unusually high. Among the figures lying in the vicinity of the temple is one which deserves special mention. The figure of Umâmahêśvara with which a legend is associated by the local people (*vide* Report of 1911) is an exquisite piece of sculpture (Plate XVIII, 3). The clear-cut features of the body, the gracefulness of the pose, the absence of the excessive ornamentation which is a characteristic feature of Hoysala sculptures and the shape and treatment of the head-dress indicate that it may belong to the pre-Hoysala period and possibly be ascribed to the 10th or 11th century A. D. This interesting specimen deserves to be carefully preserved from damage.

### UDRI.

Udri is situated at a distance of 6 miles to the north-east of Sorab Town. This is called Uddhura, Uddhare and Uddharâpura in inscriptions, and described as the principal defence and treasure house of the rulers of Jiddulige Nâd which was one of the *Kampanas* of the Banavâsi kingdom during the time of king Vîra Ballala. The place must have been an important one in ancient times as can be seen from the traces of its fortwalls, and numerous inscriptions, vîragals and temples found inside it. Pieces of carved stones are scattered all over the village and in the pond. The village even now presents a neat appearance, several of the houses having gardens of fruits and flower plants attached to them. Several images of a female figure of almost life size with the right hand raised and the left hanging down holding a water pot are lying scattered at the entrance to the village. These may perhaps be another form of Sati stones. There was not a soul in the village at the time of inspection, the whole village having migrated to a neighbouring village to attend a jâtra festival.

There are several temples in the village all of which are in ruins. The most important monument of these (Plate XV, 3) is the

#### Sivalaya.

Śivâlaya situated at the north entrance to the village.

It consists of a garbhagriha, a sukhanâsi, and a navaranga (Plate XVII, 2). There are 2 niches, one on either side of the sukhanâsi doorway. The right niche has a figure of Shanmukha, while the left is empty. By the side of the left niche in the navaranga there is a figure of Yakshinî holding a lotus in her right hand, her left arm is missing. In front of Shanmukha there is a linga with a small Basava facing it. The Ganapati figure which was probably in the empty niche is now kept in the garbhagriha against the wall.

In the sukhanâsi the Saptamâtrikâ images are kept. The lintel over the garbhagriha is not carved, and that over the sukhanâsi has a seated Jain image. The panel over this lintel has a standing Jain figure with chauri bearers and attendants. This as well as the presence of the Yakshinî figure, already referred to, go to show that this must have been a Jinâlaya at first, which was later on converted into a Śiva temple. This is perhaps the Jinâlaya referred to in the inscription stone standing near it (E. C. VIII, Sb 140) which states that the structure was constructed in the year 1197 A. D. The perforated panel with Śankara carved in the centre placed above the navaranga doorway seems to be a later addition probably substituted at the time of its conversion. The pillars of the navaranga are beautifully carved and the ceilings are all flat and plain except the central one which has a giant flower with innumerable long petals covering the whole space. The outside of the temple and the tower are plain and the finish is quite modern and ugly.

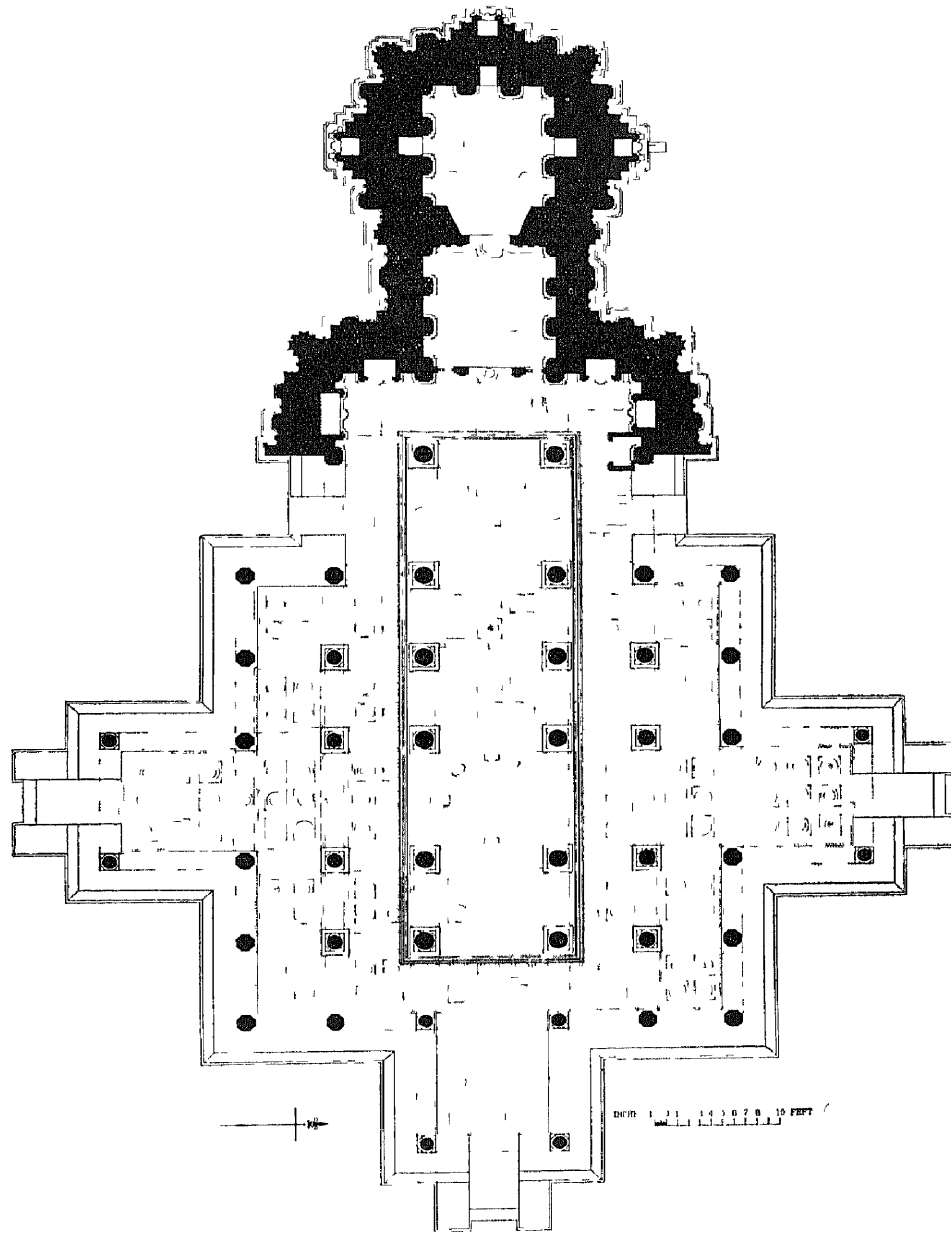
Besides the above there are two more Īśvara temples in the village both of which are completely in ruins.

Another temple in the village is dedicated to Lakshmî-Nârâyana and consists of a garbhagriha and a sukhanâsi. The lintel over the garbhagriha door has Gajalakshmî carved, while that over the sukhanâsi has the figure of Vênugôpâla. The image inside is a good piece of Hoysala art in a sitting posture with the attributes śankha, padma, gada and chakra and Lakshmî sitting on the lap.

### BANDANIKE.

Bandanike, which is described as the capital city of the Kadamba kings of Nâgarkhanda, must have been a prosperous town in the 11th and 12th centuries. The ruins of the city cover an extensive area the whole of which is over-grown with thick forest harbouring wild beasts. The most important of the monuments found here have been noticed in the Archæological Report for 1911 (Para 41).

Among these the Jain Basti is the earliest having been mentioned in an inscription, dated 918 A. D., the Trimûrti temple is the largest and the Sômêśvara temple, called Boppêśvara in the inscription standing near it, is the handsomest. The basti was restored and the front mantapa added by one Boppa Setti about the year 1200 and in 1203 A. D. some more devotees granted endowments to it for its maintenance. No definite date for the construction of the Trimûrti temple can be ascertained but by comparison of the style and treatment, it may be assigned to the same period as the Sômêśvara temple, *i. e.*, to about 1160 A. D. This last temple contains two carved screens fixed on either side of the front door, which show admirable workmanship (Plate XVIII, 2). Fortunately both of them are still in good condition though one of them has cracked from top to bottom. As these are rare specimens of perforated work, it would be well if at least this temple is



KAITABIḷSVARA TEMPLE  
KUBATUR SORAB TALUK

(p 49)



cleared of all vegetation and preserved from further deterioration by means of all protective measures necessary

Besides the above there are three more temples one dedicated to Banasankarî, one dedicated to Śiva and the other empty The Śiva temple is called Sahasalinga temple but the inscription standing near it calls it Sômêśvara All these are in ruins and not interesting architecturally.

## KITTUR.

### HEGGADDEVANKÔTE TALUK

To the north-west, about a mile away, is a fort about 100 yards by 100 yards, with a mound formed by a collapsed mud wall with a  
**Fort.** moat Inside is a large foundation called the Pâllegâr's Palace To its east is a small Basava temple with a Basava standing on an octagonal pillar with the engravings of Kâlî, Bhairava, Tândavêśvara, Nandîśvara, Châmundâ, Vaishnavî, Durgâ and two Bhîngis riding on the shoulders of two women Near the door is a slab on which a man, his lady and child are marching with a swordsman behind them, his sword being uplifted These sculptures appear to be of the Pâllegâr times To the left of the road to Maralî is a mound formed by the fallen west gate near which is a slab of granite, 4' x 2' bearing a Kannada inscription of nearly 17 lines It is in modern 17th century characters and mentions the name of Śringa Nâyaka in the 3rd line

To the north of the town is a lane called the 'Kallônî' leading to the Jiyâra village Its floor is strewn with pieces of old large size  
**Ancient Site.** bricks A water course by its side shows the ground, about 2' below, to be full of pottery, bricks, etc, which are at least 800 years old, if not older. In the field belonging to Deva-Chandiayya is a shrineless Basava called 'Nadu-kêri-Basava' near which is a Nâyak's image (4' high) with dagger in his right hand. Round granite pieces are found nearby showing Châlukya or Hoysala connections Nearby is also a linga which is, perhaps, at least 1,000 years old The Basava is certainly not of the Hoysala times it is plainer and perhaps, also, 1,000 years old

The field to its south is pointed out as the old 'Sûle-gêri' To its south-east is a field called 'Lachchi-hola' in a corner of which a pit was sunk Here at a depth of 1½' only was found a row of bricks fallen on the broad end, evidently of a collapsed wall These bricks measured 12" x 6" x 2" and are probably of a smaller kind than the larger ones measuring 16" x 9" x 2½" or 3" said to be found in the Sûle-gêri and 'Basavanagudi hola'.

The Râmêśvara temple is a structure of moderate size mostly reconstructed in  
**Ramesvara Temple** the early part of the 19th century, but having some old

relics. The building stands in a walled court-yard (130'  $\times$  100') and has a garbhagriha, a sukhânâsi, a six-pillared navaranga, a small mukhamantapa and a Dêvî and Nandî shrines. The garbhagriha (8'  $\times$  7') which is plain and of granite stone, has a large black linga (2' 3" high). The sukhânâsi (7'  $\times$  7') contains a small Basava of the 19th century. Its doorway is plain with modern dvârapâlas. In the navaranga are kept Nâgas, Ganapatis, etc. But the most ancient image among them is that of Mahishâsuramardini, a relief figure, 4' high, standing on a buffalo's head. The pose is very much like that of a similar figure in the temple at Nandî, while the form of the body is like that of the Bhairavî figure in the Kôlâramma's temple at Kolâr. The image wears a kirîta and shorts and holds horn (?), chakra, śankha and katihasta.

### ARASINAKERE.

Near Chattrahalli, about 10 miles south-west of Mysore, is situated this village with a small silted up tank and a temple of Mahadêvêśvara. About quarter of a mile directly to the east of the village runs a water course, silted up and choked in several places, which appears to have cut deeply into the ground in the past, ultimately emptying itself into the Kapinî river near Râmapura. About 10' below the ground level, there appears to be a bed of pot-stone rocks. One of such rocks was probably jutting out prominently in the path of the water course. It is possible that the Bull on the Châmundî hill suggested that its pair should be carved out of this rock.

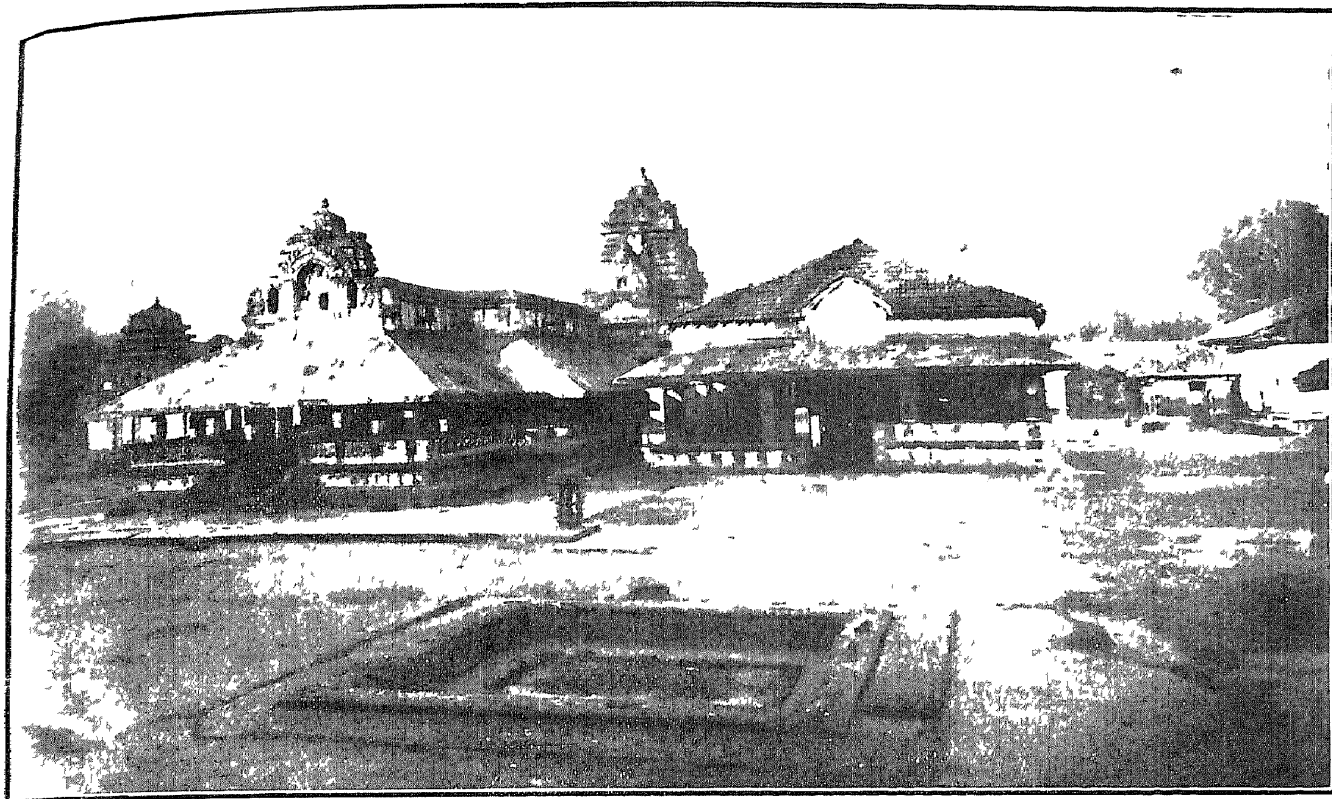
At present, in the midst of the ploughed fields, we notice a large oval hollow (about 18' to 50') in the centre of which is a smaller hollow filled up with silt. Here about 10' below the ground were visible the top of the forehead of a roughly-worked large stone bull and its two short horns, each of about 3' 7" in length and 1' 9" in diameter at its base. The ornamental band encircling the root of the horns is about 3' 9" in diameter and 9" in width. (Plate XII, 2)

As only a foot of the sculpture was visible, enquiries were made to collect more information. About 20 years ago, Śivapâda-svâmi, the popular Jangama of Mysore, had, it appears, with the permission of the Jahagîrdâr Sardar Gopal Raj Urs,

#### Colossal Bull.

excavated here and disclosed to view the Bull's ears, eyes, snout, hump and part of the body. According to tradition, it is said that the feet of the bull have not been carved out of the living rock and that the sculptor Dakanâchârî left the work thus unfinished, leaving even his tools on the spot. On a little excavation, two unfinished ears, each of the length of 3' 6" and of the width of 1' 6" at the base, were unearthed.

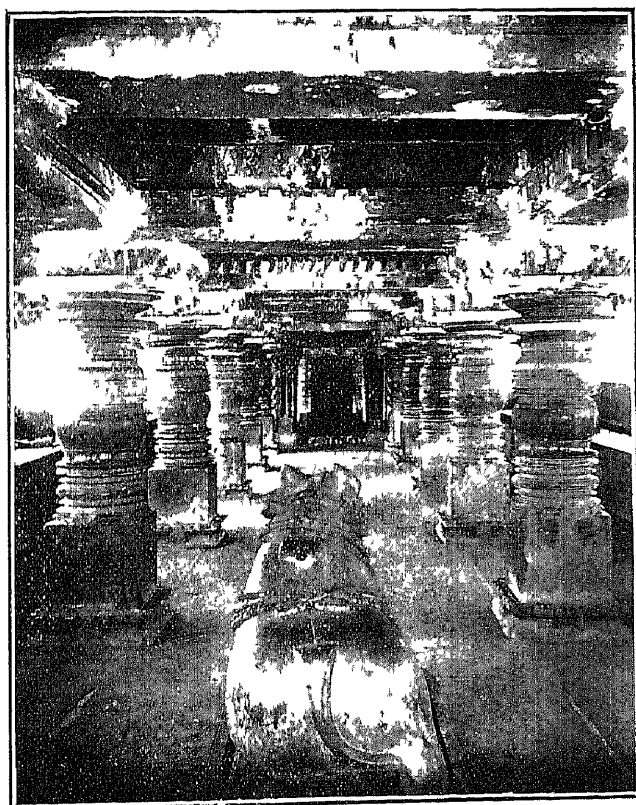
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1 MADHUKESVARA TEMPLE AT BANAVASI FRONT VIEW (p 52)



2 MADHUKESVARA TEMPLE AT BANAVASI  
MADHAVA FIGURE (p 52)



3 RAMESVARA TEMPLE AT KUPPAGADDE  
INTERIOR VIEW (p 56)





## PART III—NUMISMATICS.

SOME VIJAYANAGAR COINS—(*Continued*)

SADÂŚIVARÂYA, 1542-1570

(PLATE XXI—1)

## Type A —Lakshminarayana

## (a) GOLD VARÂHA.

1. A<sub>1</sub> . 45 Wt 52.6

Obverse —Vishnu and Lakshmi seated on raised seat

Reverse.—Three line Nâgarî legend with interlinear rules —

Śrî pra tâ  
 pa Sa dâ si  
 va râ ya

2 A<sub>1</sub> 45

Obverse.—Similar to No. 1, but fainter

Reverse —Similar to No. 1, but the third line reads —

(Râ) ya ru

(b) GOLD HALF-VARÂHA<sup>1</sup>3. A<sub>1</sub> . 4 Wt 25.6

Half Varâha similar to No. 1

Sadâśiva Râya's Varâhas are often confused with those of Sadâśiva Nâyak of Ikkeri. The emperor was a Vaishnava and his coins generally have on the obverse Vishnu and Lakshmi with conch and discus, while on the reverse there is invariably the title 'Râya' and often the word 'Pratâpa.' The Nâyak, though a very broad-minded ruler, was a Śaiva by birth and his coins have Śiva and Pârvatî with trisûla, damaruga, etc., and only the legend 'Śrî Sadâśiva' on the reverse. On some Vijayanagar specimens, 'Râya' becomes 'Râyaru,' the addition being due to the nominative plural termination of respect usual in the Kannada language. The legend also indicates the predominance of this language at the court under the Tuluva dynasty as contrasted with the 'lu' in Tirumala-Râyalu which shows that Telugu rose into importance under the Âravidu dynasty, perhaps with the transfer of the capital to Penukonda.

<sup>1</sup> Ind Ant XXI, p 322

It is significant that the *de facto* ruler of the time, Râma Râya, did not issue coins in his own name. The military situation led the great general to assume control over the empire, but he was still loyal enough to the dynasty of his father-in-law to let Sadâsiva reign and appear on the coins and inscriptions as the sovereign of the empire.

### Type B Copper —Garuda.

#### 4 Ae

Obverse —Garuda kneeling to left, as on a coin of Krishnarâya.

Reverse —Three line Nâgarî legend —

Sri Sa dâ  
sî va râ  
ya ru

#### 5 Ae

Obverse —In circle of dots Garuda similar to No 4

Reverse —Three line Nâgarî legend with double rules between the lines and each letter in a square —

Sri  
Sa dâ sî  
va râ ya

#### 6 Ae. Small coin

Obverse —Garuda seated in padmâsana with folded hands

Reverse —Nâgarî legend as above, with 'Sî va' clearly visible.

No 4 is not found in London or Mysore. It appears to exist in Madras and is figured and described by Hultzsch<sup>1</sup>. No 5 is important as it leads on to the chequered reverse types which became so common after this period.

Sadâsiva was content to reintroduce the Lakshminârâyana and Garuda types, the former of which was for a long time in disuse. His name would show that the Tuluva dynasty became pronouncedly Vaishnava only after it rose to power and in its more humble days, it was more under Smârta influence.

Rangachari and Desikachari<sup>2</sup> attribute a coin with 'Lion' (Horse?) passant to left on the obverse and an uncertain Nâgarî legend on the reverse to Sadâsiva Râya. It is difficult to read the legend as 'Sî Sadâsiva Râya.' The coin figured by them is more probably a provincial issue.

<sup>1</sup> Ind Ant XXI, p 322

<sup>2</sup> Ind Ant XXIV, p 25, No 6

## THE ÂRAVÎDU DYNASTY

*TIRUMALARÂYA, 1570-73.*Type A — **Srî Rama.**

(a) VARÂHA

7 A<sub>1</sub>. . 45 Varâha Wt. 51.6

Obverse — On raised seat meant to be a throne,<sup>1</sup> Śrî Râma is seated wearing tall crown or kuîta, with Sîtâ seated by his side to the left and Lakshmana standing behind the throne to the right. Lakshmana has a strung bow on his right shoulder and his hands are joined in devotion. Râma's right hand is in the abhaya mudrâ or attitude of reassurance.

Reverse — Three line Nâgarî legend with interlinear rules —

Śrî Tî  
ru ma la râ  
ya lu

8. A<sub>1</sub>. Varâha.

Obverse — Very low relief, in dotted border similar to No 7. Lakshmana holds the bow in his left hand and is nearly hidden by the margin.

Reverse. — In dotted border with creeper in front stands Hanumân to left with hands joined and tail raised up.

The unusually low and faint relief shows that this specimen came from a mint different from that of No 7.

(b) HALF-VARÂHA

9 A<sub>1</sub>. Half Varâha. Similar to No 7

Tirumala's Varâhas bear on the obverse a group which evidently stands for the coronation of Śrî Râma with only Râma, Sîtâ and Lakshmana.

After Sadâsiva's death in 1570, Tirumala Râya found it necessary for military reasons to make Penukonda his capital. He thus transferred himself and his empire from the protection of God Virûpâksha of Vijayanagar to the care of Râmachandra. Tirumala still invoked on his inscriptions Ganapati, Śiva and Vishnu, and had always the old imperial colophon 'Śrî Virûpâksha' in Kannada.<sup>2</sup> Yet owing to the resistance offered by Penukonda to the Moslems combined with the influence of the Śrî Vaishnava teachers and possibly the choice of Râma as the special deity

<sup>1</sup> Ind Ant XX, p 307, E C S I, No 182 figures one of these coins but the legend is read incorrectly (= Elliot Coins of Southern India)

<sup>2</sup> C C Krishnamachari in the Ind Ant 1915, p 225

of the emperor, he introduced Râma on the coins. It is likely that the tradition about the Râm-Tankas said to have been minted at the coronation of Râma, may have led to the issue of a large number of new Râma-Tankas<sup>1</sup> on and subsequent to the coronation of his devotee Tirumala Râya. As the reign of Tirumala synchronises with the revival of the worship of Râma in South India under the leadership of the Tâtâchâryas, it is reasonable to hold that some of the Râma-Tankas of good gold which are worshipped in South India were produced in the days of Tirumala and his successors. But a large number of them, especially those of silver and alloys, are imitations produced not only in the south but also in the north as is borne out by the Hindi couplet on some of them —

Râma, Lachmana, Jânakî! May Victory be to Hanumân

Tirumala's coins bear witness not only to the highly devotional character of the emperor but also to the fact that after Tâlikôta the Kainâtaka Empire not only drove back the invaders but was able to recover a great deal of its territory, finances and prosperity, though its organisation might have become more decentralised and its prestige greatly diminished.

#### Type B — Conch and Discus.

10 Ae 65

Obverse — In ring of dots, large conch to left and discus to right, with crescent moon above and sun below

Reverse — In linear circle surrounded by a ring of dots, dagger in centre and on both sides of it three line Nâgarî legend reversed

(cha)

la ma

râ ya

#### Type C — Garuda.

11 Ae

Obverse — In ring of dots, anthropoid Garuda kneeling to left with dagger in front and conch and discus on both sides of head.

Reverse — In double lined circle with ring of dots between them, three line Nâgarî legend reversed with interlinear rules —

Srî Ti

ru ma la

lâ ya

The two copper coins No. 10 and 11 appear to be cast and are similar in make to the Madura coins of Venkatappa Nâyaka.

<sup>1</sup> E C S I, p 99.

The conch and discus are distinctive Vaishnava symbols and stand respectively for Vishnu's terrible discus or chakra named Sudarśana, with flames darting forth from it, and his conch, the Śankha Pañchajanya, which he took as a trophy from the demon Pañchajana and with which he blew his triumphant blast in the hours of battle and of victory. These two emblems passed from the Karnātaka Empire to the kingdom of Madura where they appear on the coins of some of the Nâyaks. But they found a final home in Madura's feudatory and later successor for power in the south-west, Travancore. In this latter kingdom, the chakra appeared so commonly on the coins that a class of them became known as 'Chakrams,' which are still the most popular copper pieces circulating in that state.

### Type D — Boar.

12 Ae 6

Obverse.—In linear ring surrounded by a ring of dots<sup>1</sup>, boar charging to right with lifted tail and bristles on back standing on end. The boar wears girdle ornament. In field above, dagger and sun.

Reverse.—In linear ring surrounded by ring of dots, corrupt three line legend with interlinear rules in Nandi Nâgarî characters, resembling Kannada characters —

Srî Tî  
ru ma la  
râ ya

There can be no uncertainty about the legend, though the omission of some parts of the characters makes it difficult to read.

13. Similar to No. 12 as figured by Elliot<sup>2</sup>. The legend was read as "Chalam (Chalan) Trnamala taka (tanka)." The legend is correctly —

Srî Tî  
ru ma la  
râ ya

The Nandi Nâgarî characters have acquired a peculiar form perhaps owing to worn out old legends being copied by illiterate craftsmen or, more probably, owing to a change in the mode of writing due to the influence of Kannada characters.

14. Ae 6

Obverse.—In ring of dots, Boar to right with raised tail<sup>3</sup> and bristles and dagger and crescent moon above.

Reverse.—In ring of dots, corrupt three line Kannada legend with interlinear rules.

Srî Tî  
ru ma la  
râ ya

<sup>1</sup> E C S I No 103

<sup>2</sup> E C S I No. 104

<sup>3</sup> Elliot Num Gleanings. No. 11-17.

The specimen is ruder than No 13, and the legend barbarous. Hultzsch holds that it is corrupt Kannada<sup>1</sup>.

The boar is Âdi Varâha, the third incarnation of Vishnu. It was the famous crest of the Châlukyas. It is interesting to find Tirumala Râya reviving the old Châlukyan boar, perhaps in connection with the temple of Śvêta Varâha at Śrî Mushna. Elliot<sup>2</sup>, Hultzsch and Rangachari and Desikachari<sup>3</sup> have published several coins of the 'Chalama Tirumala' variety.

#### Type E —Elephant.

##### 15. Ae.

Obverse —In broken linear circle with a ring of dots outside<sup>4</sup>, tusker elephant to left with sun and moon above and dagger in front. Four dots under a line in field below.

Reverse —In lined circle with ring of dots three line Nâgarî legend.—

(Śrî cha)

la ma

râ ya

Rangachari and Desikachari read the legend as 'Uttama Râya'. 'Chalama Râya' may be better as the title 'Chalama' appears on other coins of the boar type and of Venkata Râya I. Its exact significance and its attribution to Tirumala Râya are both doubtful.

#### Type F —Bull

##### 16 Ae.

Obverse —Bull couchant with dagger.

Reverse —Nâgarî legend 'Tirumala' reversed.

On page 25 of Vol XXIII of the Indian Antiquary, Rangachari and Desikachari publish the coin. They read the legend as 'Uttama Râya' and explain it in a long note concluding that it refers probably to Achyuta Râya. The legend is perhaps 'Tirumala' reversed and the coin most probably the issue of some Viceroy in the Udayagiri area. The couchant bull was not a symbol of the Karnâṭaka Empire in its best days. It appears to have come with the Telugu influence from the Kondavîdu border land more than from Râmêśvaram where also it was an old device. This fact that about this time the Crown Prince Śrî Ranga actually took Udayagiri and Kondavîdu supports the view that this type was issued by Ranga in the name of his father after Kondavîdu was taken. That the bull in some form could still appear on the coins of the empire bears out the fact that Tirumala worshipped both Śiva and Vishnu though his personal inclination was towards Râmachandra.

<sup>1</sup> Ind Ant. XXI, p 322

<sup>2</sup> E C S I No. 103.

<sup>3</sup> Ind Ant XXIII, p 25

<sup>4</sup> Ind Ant XXIII, p 25, No 4.

*ŚRÎ RANGA RÂYA I, 1573-1585.*Type A —**Venkatesa.**17. A<sub>1</sub> '5 Varâha Wt. 52-8

Obverse —Under ornamental arch supported by ornamental pillars, god Venkatêsa standing to front as on a Venkatêsa type of Krishnarâya

Reverse —Three line Nâgarî legend with interlinear lines —

Śrî ra(n)

ga râ

ya

Śrî Ranga Râya I's chosen deity would appear to be Venkatêsa of Tirupati as he chose that god for the obverse of his coins following the model of Krishnarâya. The condition of the coin shows that art was still flourishing and the finances of the Empire were quite good. It was Śrî Ranga Râya I who evidently revived the Venkatêsvara series. That the Emperor was not a bigoted Vaishnava yet is shown by his continuing the old practice of invoking Ganapti, Śiva and Vishnu in his inscriptions and using the old Kannada colophon 'Śrî Virûpâksha' <sup>1</sup>

*VENKATARÂYA I, 1585-1614*Type A —**Venkatesa**

## (a) GOLD "VENKATARÂYA VARÂHA"

18. A<sub>1</sub>. 45 Varâha Metal, fair quality Wt 52 (?)

Obverse —Under plain arch supported by pillars of dots, God Venkatêsa standing to front as on a coin of Krishnarâya

Reverse —Three line barbarous Nâgarî legend with interlinear double rules.

Cha la ma

Van ka ta

ra yâ

## (b) GOLD HALF-VARÂHA.

19. A<sub>1</sub>. Venkatarâya Half Varâha.

Obverse —Under ornamental arch supported by ornamental pillars, Venkatêsa standing to front.

Reverse —Similar to No 18 But the legend reads

Vi ra

Ven ka ta

râ ya

<sup>1</sup> Bidie Pagoda or Varâha coins, p. 47.

The Venkatêśvara types are numerous and the only ones among them which can be assigned with any certainty to any definite ruler are those bearing the king's name Venkata Râya as distinguished from the god's name 'Venkatêśvara.' The word 'Chalama,' which is met with also on some coins of Tirumala Râya, has been explained as 'Saluva', but its real meaning is still uncertain. The title 'Vîra' is only a reversion to the old title of Harihara I and Bukka I and would be properly applied to the last great ruler of the empire. On the coins, the form 'Venkata Râya' always appears and not 'Venkatapati,' and there is little doubt that it refers to Venkata Râya I who wielded real authority in South India. That the empire in his day was still prosperous is borne out by the comparatively good kind of coinage issued and the gold in the coins.

Vênkata Râya I was an able soldier and ruler. But the Shahis gave him such trouble that he had to change his capital several times. These experiences and the probable annexation of Vijayanagar by the Moslems induced the king to alter his colophon to 'Śrî Venkatêśa' in Kannada. He was crowned by a Śrīvaiṣṇava guru and was himself so far a follower of that sect that, in his inscriptions, Venkatêśa is invoked at the commencement and only Vishnu exclusively in other places. Henceforth Śrīvaiṣṇavism became the king's religion and the ruler greatly encouraged the worship of Venkatêśa, the family god of his family gurus, the Tātāchāryas.

#### Type B —Garuda.

20 Ae. 8. Large and thick

Similar to Krishnarâya's Garuda type but the legend is in mixed Nāgarī and modern Kannada characters and reads —

Śrî  
Ven ka ta  
râ ya

Hultzsch attributes this type to Venkatappa Nâyak of Madura. But the use of the word 'Râya' and the close resemblance of this type to the Garuda type of Krishnarâya points to its being an issue of Venkatarâya I.

#### Type C —Hanuman.

21 Ae. 5. Smaller than 20

Obverse —Rude anthropoid Hanumân to left, with right hand uplifted as on Harihara's coins

Reverse —In ornamented square, two line Nāgarī legend.—

Śrî (Venka?)  
ṭa râ ya



The figure is more like Hanumân than Garuda and the square on the reverse makes it contemporaneous with the issues of the Madura Nâyaks. The last letter of the legend may suggest the Mahiattas of Tanjore who also had a Venkata Râv. But the association of Hanumân with Garuda and the figure of the former closely resembling the obverse figure of the issues of Murâli and Harihara I make the coin more probably that of a Venkata Râya of the Karnâṭaka Empire. As it is unlikely that Venkata Râya II issued any coinage in his own name, the specimen has been attributed to Venkata Râya I.

Rangachari and Desikachari attribute a variety with Hanumân on the obverse and a Nâgaṇi legend on the reverse to Venkatapati and read the legend 'Śrī Venkatapati Râya.' The same legend is read by Hultzsch 'Vīra Bhūpati Râya.'

*SRI RANGA RÂYA II, 1614-1615.*

Type —Bull couchant.

22 Ae.

Obverse —Bull couchant as on Tirumala Râya's No. 16

Reverse —Telugu legend —

Che ka râ  
ya lu

The distinctly Telugu legend and the couchant bull suggest that the specimen was issued in the Udayagiri area. It has been assigned to Śrī Ranga Râya II as he was generally known by his title 'Chikkarâya' or the crown prince or, better still, as co-regent. In the capacity of Viceroy, he ruled the north-east frontier as every other crown prince had to do in those days and it is not unlikely that the specimen in question was issued by him in his own name even when his uncle was still on the throne. Towards the end of the latter's reign he allowed the Viceroys to be practically independent and it would be nothing unusual if the co-regent issued copper coins in his own name as Madura was even then doing.

*VENKATAPATI RÂYA II, 1630-1642*

Type —Venkatesa with Consorts.

23. A<sub>1</sub>. Varâha.

Obverse —God Venkatêsa with Śrîdêvî on right and Bhûdêvî on left.

Reverse —Uncertain.

This type was the original of the 'Three Svâmi' pagoda which even the E. I. Co. issued in its earlier days.

*ŚRÎRANGA RÂYA III, 1642-1655-1664*

## Type A —Venkatesa.

## (a) GANDIKÔTA VARÂHA.

24. A<sub>1</sub>. 5 Varâha Wt 51.5 underweight Much alloy<sup>1</sup>.

Obverse —Under arch, Venkatêša as on Venkatarâya I's coins.

Reverse —Fine three line Nâgarî legend —

Śrî Ven ka  
tê sva râ  
ya na mah

25 A<sub>1</sub> 5 Varâha

Obverse —Similar to No 24, but art poorer, pillars still elaborate

Reverse —Three line Nâgarî legend of which only part is clear —

śrî Va  
ka .. ra  
na ma

standing for 'Śrî Venkatêšvarâya namah'.

26 A<sub>1</sub> .45 Varâha<sup>2</sup> Wt 52.3

Obverse —Similar to No 24 but a little less elaborate

Reverse —Three line Nâgarî legend, barbarous

On No 24, the inferiority of the metal shows that it was issued by the Government in financial difficulties. The legend is more indefinite in character on 25; it is possible to read the legend though it is barbarous. Bidie<sup>3</sup> reads it as 'Śrî Ram, Raja Ram, Ram Raja,' which is evidently inexplicable and incorrect. The legend on No 26 has been read by Hultzsch as 'Śrî Venkatêšvarâya namah'; but it is very indistinct and may be read differently.

## (b) HALF VARÂHA.

27 A<sub>1</sub> Gandikôta Half Varâha

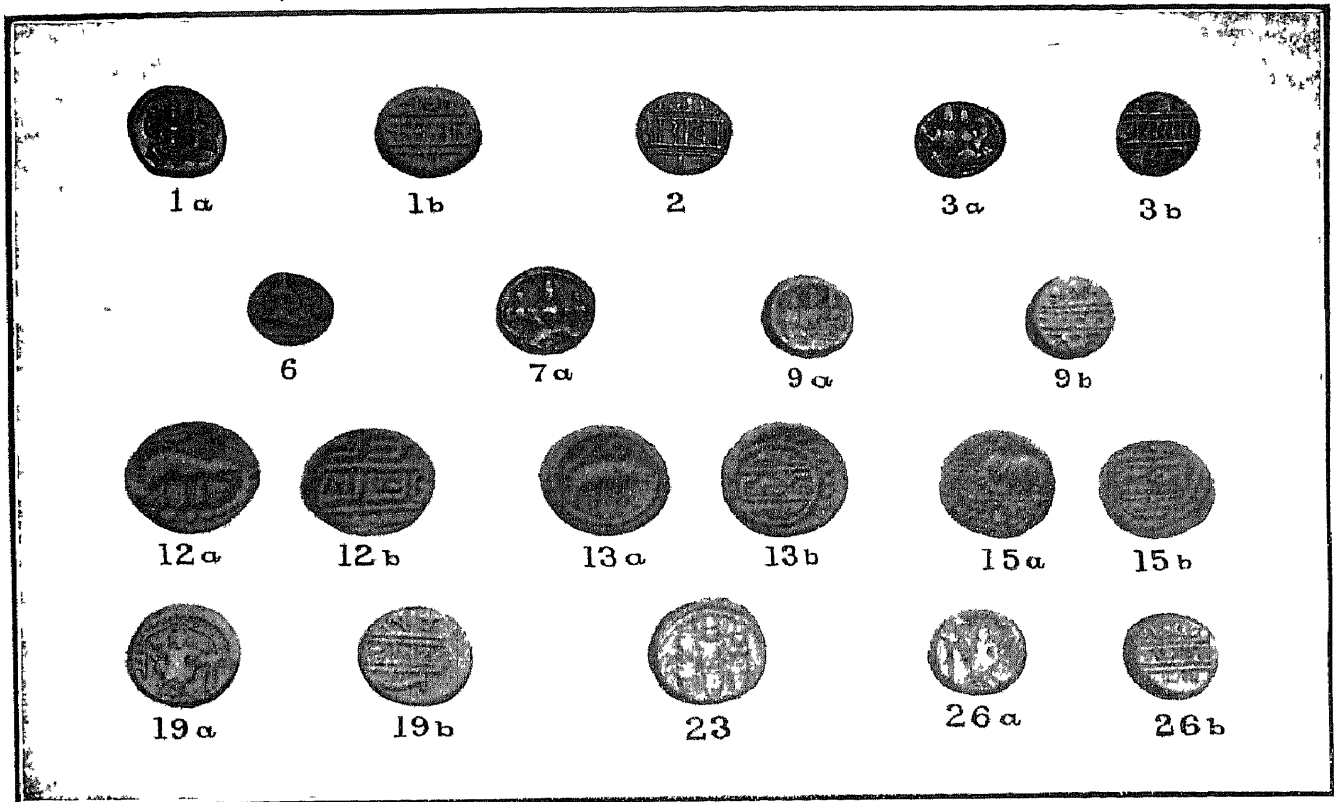
Similar to Gandikôta Varâha

Subsequent to 1615, the last rulers of the decaying empire sought refuge in the great God of Tirupati and issued gold pieces in his name only. These have his effigy on the obverse and on the reverse a Nâgarî legend, often an illegible scrawl "Śrî Venkatêšâya namah," meaning "Adoration to Śrî Venkatêša." Such coins are widely used for worship in South India especially by the Śrîvaiṣṇavas. It cannot

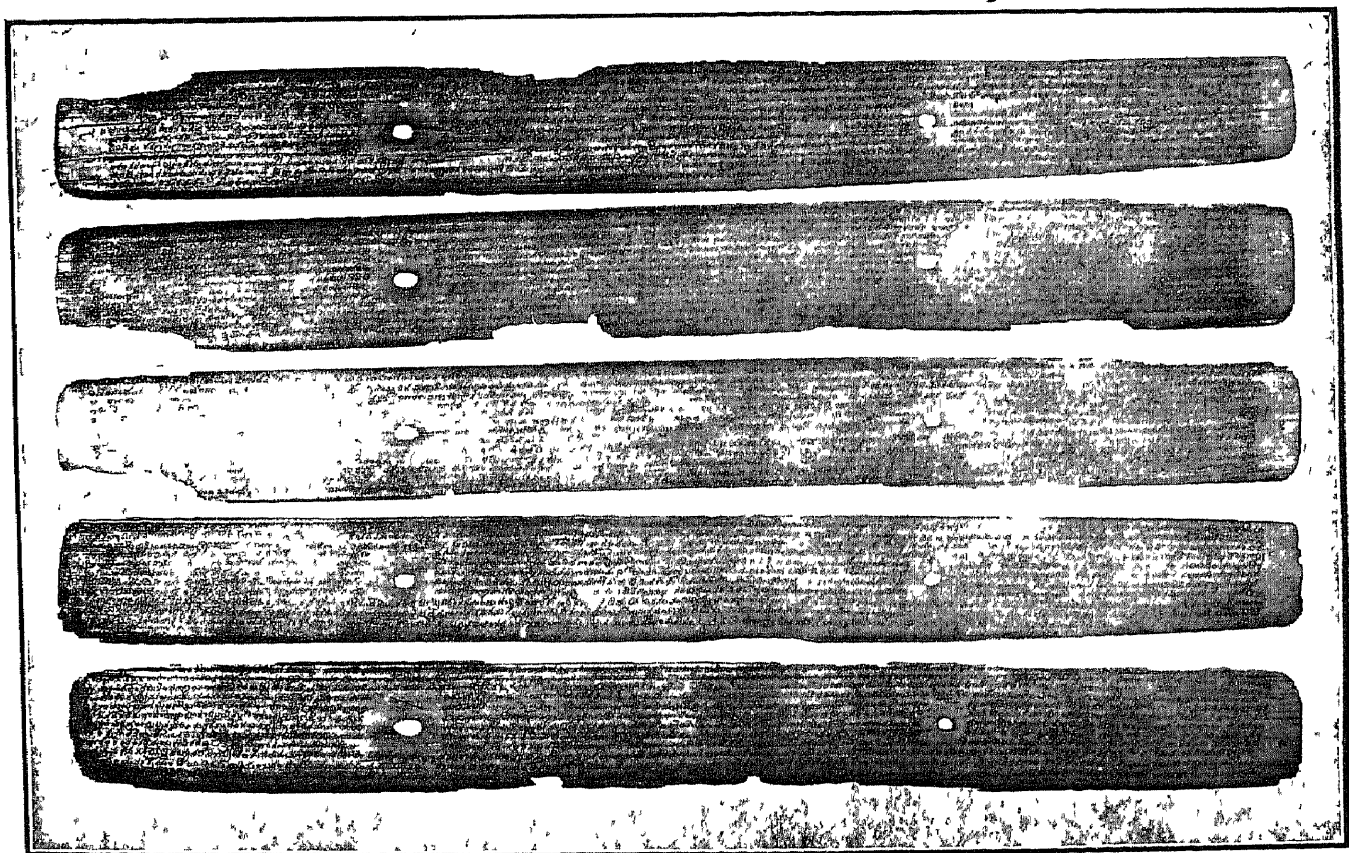
<sup>1</sup> Bidie, p 46.

<sup>2</sup> Ind Ant XX 307; E C S I No 106

<sup>3</sup> Bidie, p 47



1 COINS OF SADASIVARAYA AND HIS SUCCESSORS (p 69)



2 SUKTISUDHARNAVA (p 80)



be definitely said that Venkatarâya I himself did not issue them in his last days. However, it continued to be issued by the local rulers until they were conquered by the Shahi armies in 1646 and later. They show a varying quality of metal, a varying standard of art and a varying clearness of legend and would appear to have been issued mostly in the days of Râmachandra and Venkatarâya II. The Moslem conquerors copied it in whole or in part owing to its great popularity and later on the East India Company continued to issue its pagodas with the figure of Venkatêša on them. The Venkatêša type is generally known as the Gandikôta Varâha, after a fortress in the Cadapah District which was one of the strongholds of the Karnâtaaka empire in its last days.

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## PART IV—MANUSCRIPTS

## MALLIKÂRJUNA'S SŪKTISUDHÂRNAVA.

## A GREAT ANTHOLOGY OF OLD KANNADA POETRY.

(Plate XXI, 2)

It has been well-known that the poet MallikâRJuna produced this work in the reign of Sôrnêsvaia Hoysala. Till now only two fragmentary manuscripts of the work appear to have been known. A fresh and correct manuscript of the same work has been discovered at Belur, Hassan District, in the library of Mr Râma Dâs, a descendant of the famous scholar, musician and poet Vaikuntha Dâsa of Belur.

The Belur manuscript is practically complete except for the loss of the last chapter and does not bear any sign of the last portion having been copied out at all. The manuscript contains 62 palm leaves (size 17" x 2") of which the right hand side of the first leaf has been lost. The title of the last or the 18th chapter which is missing is mentioned in the introductory chapter as Virôdhijaya and the first chapter of the manuscript appears really to be composed of what ought to be two different chapters, *viz*, Pîthika and Samudra-Varnanam. The first and second chapters only contain the proper prose colophon mentioning, in addition to the name of the chapter, the fact that it is a portion of the work called 'Kâvya-sâra' composed by MallikâRJuna. At the end of each of the other chapters only the chapter name is given.

There is no definite indication of the date of copying. This has to be inferred from the palæography of the manuscript. The scribe appears to have been a man of learning and culture and he has used the difficult letter 'œ' correctly. At the same time the aspirates like 'dha' 'tha', etc., have the vertical separation strokes at the bottom. These and other features suggest that the manuscript might have been copied in the 17th century.

Only two other manuscripts of this 'Kâvya-sâra' have been known and both of them are now in the Government Oriental Library, Mysore. Both of these are paper manuscripts. The smaller of the two which bears the Register No. K. A. 51 contains only the first 8 chapters, of which the 2nd and the 8th are both incomplete. So far as it goes, its readings and versions agree very closely with the Belur manuscript. The chief differences are these —

**Description of other Manuscripts**

- (1) Chapter I of K. A. 51 is the introduction and Chapter II is 'Samudra-Varnana'.
- (2) It contains 28 stanzas which are absent from the Belur manuscript, while the latter has 20 stanzas which are not found in K. A. 51.

Evidently the two manuscripts were copied from two different sources and K A. 51 was probably the manuscript which was used by the editors of the first edition of the 'Kâvyâvalôkana' K A. 51 is highly useful in supplying the missing portions of the first leaf of the Belur manuscript

The other manuscript bears the Register No K A 180. It bears the same title and has 15 chapters corresponding in name to the first fifteen chapters of the Belur manuscript But the differences between this manuscript and the other two are so great that it would be difficult to identify it as the same work —

- (1) The first half of the first chapter containing Hoysala genealogy is altogether omitted
- (2) Though each chapter begins with similar sets of stanzas descriptive of the contents of the chapter, the succeeding stanzas are in a very different order and the selections also considerably differ Many verses composed by poets subsequent to Mallikârijuna like Chaundarasa (A D. 1300)<sup>1</sup> Madhura-kavi (A D 1385)<sup>2</sup> and a stanza from Sômarâja are also inserted, though a very large proportion of the verses are identical with those found in the other two manuscripts
- (3) There are definite differences also in the invocatory stanzas which will be discussed under the religion of the author.
- (4) The colophons also differ

Of the three manuscripts now under consideration it is comparatively easy to decide that No K A 180 should not be relied upon.

### Criticism of the Manuscripts

Since it contains the writings of later writers it is not correctly the work of Mallikârijuna. It appears to be the attempt of a later writer to produce another anthology using Mallikârijuna's work and making additions from later writers thereto Its main use would perhaps be in supplying us with alternative readings for verses whose identity can be definitely established in two works Further it may have its own independent value as a revised anthology of a later date Another work of a similar nature and bearing also the title Kâvyâ-sâra was produced at a later age by Abhinava-Vâdi-Vidyânanda

It was noted above that the other two manuscripts are practically identical so far as they go, though the Belur manuscript is definitely more valuable since it is fuller, more correct and is much older K A 51 would, of course, help to supply the missing portions of the first chapter.

In the present note the Belur manuscript is solely relied upon except for the fact that the missing portion of the first leaf is made up from K A 51

<sup>1</sup> R Narasimhachar Kavichantre Vol I, page 403

<sup>2</sup> ibid page 427

The name of the poet is distinctly mentioned as Mallikârijuna and a note has been published about him in Mr. R. Narasimhachari's *Kainâṭaka Kavicharitra*, Vol I, pages 369-80. Mr. Narasimhachari in reviewing the work assigned the date circa 1245 A D to its author whom he has correctly mentioned as being connected with Sômêśvara Hoysala and his father Narasimha. But a change made by Mr. Narasimhachari in the second edition of his work has given rise to a doubt about the religion of the poet. Mr. Narasimhachari states in this edition that the work begins with the praises of Jina and therefore the poet was a Jain, while in the first edition both these statements are absent, the religion of the poet being thus an open question. On this point and on the question of the date of the author, Dr. A. Venkatasubbiah has published an article in his book 'Kelaṇi Kannada Kavigala Jivana Kâlavichâra', (page 182) holding the view that the author was a Smârta Brâhman identical with Chidânanda Mallikârijuna of Basral and the work was definitely produced in the year 1263 A D. Mallikârijuna's work is an important evidence and, sometimes the only one, for the dates of several authors whom he quotes. Since the Belur manuscript has now been discovered, an attempt is made below to decide these points of controversy, namely —

- (1) the identity of the poet,
- (2) his religion,
- (3) his date

From a close study of the manuscripts and the position held by the two differing scholars it looks very probable that Mr. Narasimhachari wrote his note for the first edition of the *Kavicharitra* with only the original of K. A. 51 and that the changes were made in the second edition on the basis of the information obtained by a glance at the commencement of the original of K. A. 180 without a detailed study. Dr. Venkatasubbiah has no note on the manuscript used by him.

Mr. Narasimhachari has noticed two poets Chidânanda Kavi (1235) and Mallikârijuna (C. 1245) separately and agreed that the former was the author of the Basral temple inscription of 1237 A. D. which mentions him as Chidânanda, son of Parama Prakâsa Yôgîsvara<sup>1</sup>. Dr. Venkatasubbiah identifies Mallikârijuna with Chidânanda of the Basral inscription. This identification can be supported by the following points —

#### His Identity

1. The author of the *Sûktisudhânava* is mentioned as Parama Chidânanda Mallikârijuna in the colophons and as Chidânanda only in a verse in the introductory chapter.
2. Kêśanîja mentions his father's name as Chidânanda Mallikârijuna<sup>2</sup>.

<sup>1</sup> E. C. III, Md. 122, line 73

<sup>2</sup> Śabdamanidarpana Ch. I, Stanza 2



3. Several stanzas giving Hoysala genealogy in the present work are identical with those found in the Basral inscription and in Naga-mangala 98 which was also, probably, the composition of the same author

Thus there could be little doubt that the author of the present work and the inscriptions was Chidānanda Mallikārjuna

There is no reason to doubt Mallikārjuna's statement that he was the son-in-law of Sumanōbāna, the general and poet of the court of Narasimha Hoysala Kēśirāja names his father as Chidānanda Mallikārjuna while his maternal grandfather is stated to be Sumanōbāna Thus Kēśirāja was no doubt the son of Mallikārjuna.

#### Relationship

The view that the poet was a Jain is held by Mr Narasimhachar in the second edition of Vol I of the Kavicharitre owing purely to the fact that Jina is praised at the commencement of the manuscript used by him Since, as stated above, this version is of Manuscript K. A. 180, it may not be relied upon; nor is there any definite reason to hold that Kēśirāja was a Jain<sup>1</sup>. Even if he was, there is no reason to think that father and son must necessarily have belonged to the same faith. Further, in the Belur manuscript not only are Viṣṇu, Śiva, Gaṇapati and Sarasvatī praised but praises of Jina are significantly absent and in no part of the manuscript does there appear any indication that the author had special reverence for the Jain faith. In fact Jainism occupies a secondary position while faith in Śiva predominates including admiration for the sport of hunting in which Śiva indulged<sup>2</sup> This and the fact that the author, as inferred above, was connected with the consecration of the Basral temple, though just as an author, go to show that the religion of the author was, in all probability, according to the Smārta sect

For lack of direct evidence in respect of the author's date we have to depend on the dates assigned to Sōmēśvara Hoysala of whom Mallikārjuna was a contemporary. Mr R Narasimhachar has stated<sup>3</sup> that this king reigned from 1234 to 1254 A. D.

#### Dates of Sōmēśvara.

<sup>1</sup> Kavicharitre, Vol I p 386

<sup>2</sup> ಮೊದಲೊಳುಮಾಮಹೇಶ್ವರನೆ ಬೇಡರರೂಪನೆ ತಾಳಿ ಬೇಂಟೆಯಾ |

ಡಿದೊಡಿನ ವಂಶಜರ್ ಪಲಬರುಂ ನೃಪರತ್ನಿಯೊಳಂತು ಬೇಂಟೆಯಾ |

ಡಿದೊಡ ಮೃತಾಂತು ವಂಶತಿಲಕರ್ ಮೃಗಯಾತ್ಮಿಗಳಾಗಿ ಬೇಂಟೆಯಾ |

ಡಿದರೆನೆ ದೂಷಮಿಲ್ಲವಿಯದರ್ ಪಟ್ಟವರ್ ಮೃಗಯಾವಿನೋದಮಂ ||

<sup>3</sup> Kavicharitre Vol I, p 369 But in Vol III intro P LIX he has accepted that Sōmēśvara may have died in 1264 A D

Dr. Venkatasubbiah, on the other hand, would put the date of Sômesvara's death long afterwards *i.e.*, in about 1265 A. D.,<sup>1</sup> though he seems to have no objection with regard to his initial year *i.e.*, 1234. In the views held by them, both the scholars appear to have depended largely on others' statements. Mr. Narasimhachar following Rice<sup>2</sup> and Dr. Venkatasubbiah following H. Krishna Sastri<sup>3</sup>. It is true, as Narasimhachar has said, that Narasimha III had begun his rule in the Karnâṭaka country by about 1256 A. D., but it is also true, as Dr. Venkatasubbiah holds, that Sômesvara had not died by then, for the inscription Bl 125, though it was issued by Narasimha III himself, was, in fact, issued for the prosperity of his *father's* kingdom, not for that of his own. Dr. Venkatasubbiah adduces two more inscriptions—Bl 73 of March 14, 1255 A. D. and Hg 10 of June 20, 1255 A. D.—to prove conclusively that even after 1254 A. D. Sômesvara was living and actually ruling his dominions from Kannanûr. But his statement, based on Mr. H. Krishna Sastri's, that Sômesvara lived up to 1265 A. D. cannot be maintained, for we are by no means certain whether the inscription dated in the 29th year of Sômesvara has any bearing whatsoever on the date of his coronation as emperor in the Karnâṭaka country. He does not consider if it would be feasible to class as one chronological set all the inscriptions of Sômesvara irrespective of the localities they come from. Indeed, there appears to have been one system of reckoning his dates in the Kannada country and quite a different one in the Tamil land. His inscriptions in the Kannada country invariably give the Śaka year and other details but generally do not give the corresponding regnal year. In one or two cases where the regnal year is given—*e.g.*, Tk 87, 5th year—the reference was unmistakably to the year of his coronation (1234) in the Kannada country. Salem 69, 204 of 1910 may however be cited to show that in the north-west part of the Tamil land, too, the regnal year had reference to the year of his coronation in the Kannada country. But we must remember that Salem is very near the Kannada country and may have been included within its very precincts during the days of the Hoysalas. In the Tamil country proper the inscriptions of the time of Sômesvara are invariably dated in his regnal years but seldom give the equivalent Śaka years, though other details are sometimes given. Further, these details themselves have been misleading in view of the fact that while a few of the inscriptions may also be shown to point to the initial year of Sômesvara as having begun in 1233-34 A. D. others, which form the majority, would carry the initial year definitely backwards, though they would yet point to no definite date. A list of such inscriptions could be given but it does not

<sup>1</sup> Kelavu Kannada Kavigala Jivana kâla Vichâra P. 185

<sup>2</sup> Rice E. C. V. Intro. P. 26

<sup>3</sup> A. S. I. 1909-10 P. 150 ff

seem necessary here for our purposes <sup>1</sup> Suffice it to say, however, that though the initial year problem in the Tamil country is enveloped by some amount of interesting uncertainty, it is certain that Sômesvara's governorship in the Tamil country began several years before 1233-34 A D , <sup>2</sup> that from such initial year his regnal years began to be counted there, and that, therefore, the inscription of his 29th year pointed out by H Krishna Sastri and Dr. Venkatasubbiah has no bearing on the longevity of the life of Sômesvara. The Bâchallî plates <sup>3</sup> give us incontrovertible evidence of Sômesvara's death which must have occurred before 1st April 1256 and Hg 10 affirms that he was living on June 20, 1255 A D. We have to conclude, therefore, that Sômesvara died sometime between 20th June 1255 and 1st April 1256 and we would not be far wrong in putting his death nearer the latter than the former date.

It is not necessary to assume, as Mr H Krishna Sastri and Dr Venkatasubbiah have done, <sup>4</sup> that Sômesvara was killed by Jatâvarman Sundara Pândya <sup>5</sup> in 1265 A D, for the period of the latter's rule was from 1254 A D to 1271 A D and Sômesvara could very well have been killed by him, if indeed he was killed, in 1256 A D. This date cannot, however, be affected by the two stanzas quoted by Dr Venkatasubbiah <sup>6</sup> in his attempt to show that Sômesvara was a contemporary not only of Krishna Kandhara (1247-61) of the Yâdava dynasty but also of his younger brother Mahâdêva (1261-71 A D). The first stanza mentioning Krishna is already found in the inscription Md 122 <sup>7</sup> of 1237 A D and his contemporaneity with Sômesvara is beyond doubt. But the word 'Mahâdêva' occurring in the second stanza may not mean Mahâdêva of the Yâdavas of Dêvagrî; it may only be an exclamatory word used while describing the prowess of Sômesvara himself <sup>8</sup>. If, indeed, there was a

<sup>1</sup> We may, however, mention —

(a) 73 of 1895, M E R — Sômesvara's 2nd year, Mîna, Pûrvapaksha, 13 Monday, Pûsâm, of which the corresponding dates would be either (i) Monday, March 1, 1227 A D on which day the nakshatra was Ashlêsha (not Pushya), or (ii) Monday, February 25, 1230 A D on which day the tithi was dvâdaśî (not trayodaśî). Whichever be the probable date of these, it is certain that it is anterior to 1234 A D i.e., the accepted year of Sômesvara's coronation in the Kannada country.

(b) 103 of 1892 M E R — Sômesvara's 21st year, Kurnî, Pûrvapaksha, pañchamî, Sunday, Anîla nâl, of which the corresponding date is 12th September 1249 A D, Sunday. The initial year would thus work up to 1227-28 A D.

<sup>2</sup> See E C III Nj 36 and IV Ng 98 which indicate definitely that Sômesvara was ruling in the Tamil country already in 1228 A D. *Vide* Sewel, Hist Ins of Southern India, p 139 602 of 1905 M E R is a record of Sômesvara from Tingatur dated Subhânu, i.e., 1224 A D.

<sup>3</sup> E C IV Kr. 9

<sup>4</sup> A S I 1909-10 P 154-56, Kelavu Kannada Kavigala Jîvana-Kâla Vichâra P 185

<sup>5</sup> E I III, P 7-17

<sup>6</sup> Kelavu Kannada Kavigala Jîvana-Kâla Vichâra p 185

<sup>7</sup> E C III

<sup>8</sup> See R Narasimhachar's remarks in Kavi Chaitre Vol III, intro lxx ff

war between Sômesvara and Mahâdêva, the poet, whom we should also expect to have been alive at that time, would naturally have written scores of stanzas describing the exploits of his patron. According to an inscription at Bellur<sup>1</sup> it was Narasimha III, Sômesvara's son, who fought with Mahâdêva and Dr Venkatasubbiah's attribution of the son's deed to the father is not supported by history. Nor can we guess that Narasimha III could have been sent against Mahâdêva by Sômesvara, for, while, in the first place, the significance of the word 'Mahâdêva,' as given by Dr. Venkatasubbiah, is untenable, it would also, in the second place, be difficult so to interpret the stanza as to bring out that it was not Mahâdêva but Narasimha III who led the expedition. Even without all this discussion we may, without much ado, believe that Sômesvara was dead by 1st April 1256 A. D.

The date assigned by Mr. R. Narasimhachar to Mallikarjuna's work is 1245 A. D.<sup>2</sup> But from inscriptions we learn that Sômesvara's

**Mallikarjuna's Date.** constant stay in the Kannada country was only till about 1240 A. D. and that, after this date until his death, his principal 'nelevîdu' or capital was Kannanûr. Since the present work contains unidentified stanzas in Chapter V referring to the marriage of Narasimha II which must have taken place early in the century and also stanzas found in the inscriptions dated 1223 and 1228 A. D., there is reason to think that Mallikârjuna, their possible author, was more than a middle-aged man when Sômesvara became emperor. Some of the selections describe the exploits of Sômesvara's earlier years. Further, about a dozen of the stanzas in the present work which describe Hoysala genealogy are identical with similar stanzas in the inscriptions Ng 98 and Md 121-122 which bear the dates 1228 and 1237 A. D. For these reasons, it may be surmised that Mallikârjuna, the probable author of these inscriptions, produced the Sûktisudhârnava in the early years of Sômesvara's reign, possibly between 1237, the date of the Basral inscription, and 1240 A. D., the probable date of Sômesvara's departure for the Tamil country. Mr. Narasimhachar has assigned the date 1245 for the reason that in the manuscript used by him—probably the original of the Mysore Oriental Library manuscript K. A. 51—stanzas from Ândayya's Kabbigara Kâva have been extracted. Since Ândayya's date itself depends upon this quotation<sup>3</sup> and since the present manuscript has no extracts from Ândayya, it is not necessary to push Mallikârjuna's date beyond 1240. Since we have accepted the identification of our author with Chidânanda Mallikârjuna of the Basral inscription, the present work might be assigned the date C 1237 A. D. which is the date of that inscription.

<sup>1</sup> E. C. IV Ng 39

<sup>2</sup> Kavi Charitrie Vol I, p 369

<sup>3</sup> See Kavi Charitrie, p 366

In a stanza in the 7th chapter of the present work, there occurs a reference<sup>1</sup> to a poet named Kêśavadêva. Since the only known poet of that name during the period is the famous grammarian and author Kêśirâja, several of whose poetical compositions have been lost, the idea suggests itself that he is the person referred to. But since he is Mallikâjuna's own son and the passage refers to Kêśavadêva as an authority on the character of old female go-betweens, a doubt arises whether a father would admire his son's knowledge of this subject and record it in his work. Though such a situation is not impossible, it would be more suitable to assume that Kavi Kêśavadêva, referred to here, may be a different and perhaps an older poet.

For historical purposes about a dozen stanzas selected from various chapters of the work would be of use in addition to the well-known

#### Historical Information

verses describing Hoysala genealogy and found also in the Mandya inscriptions referred to above.

A verse in ch 5 refers to the fact that Narasimha, probably King Narasimha II, wore a diadem at the time of his marriage. One verse found also in Md 122 refers to Sômêśvara's campaigns against Krishna Kandhara, the Yâdava prince, against the Chôlas, the Pândyas and the Chêias. Several other stanzas describe graphically his campaign in the Tamil country on behalf of the emperor Narasimha, his father. We are told that his armies reached the sea, that he beheaded a Chôla and obtained booty, elephants, horses and jewels. In another stanza, found also in Md. 121, an ambitious claim is made that the 'Turushka king (whoever he was) held a lantern before Narasimha while the Chola king is stated to have borne his betel bag and the king of Gaula walked before him as a servant. On the whole except the fact that Sômêśvara beheaded some Chôla, no important information is available for history.

Mallikâjuna's Sûktisudhâinava is a unique work in Indian Kāvya literature.

Its plan is highly original. On the one hand, unlike many

#### Review of the work as in the Belur Manuscript

other kâvyas, it does not develop the story of any particular hero or heroine. In fact, it has no plot at all. On the

other hand, unlike the ordinary anthologies, the present

work definitely adopts the machinery of a mahâ-kāvya. Sanskrit writers on poetics have described the classical features of a mahâ-kāvya as consisting of 18 main components of a descriptive nature.—

ನಗರಾರ್ಣವ ಶೈಲರ್ತು ಚಂದ್ರಾರ್ಕೋದಯ ವರ್ಣನೈಃ  
ಉದ್ಯಾನ ಸಲಿಲ ಕ್ರೀಡಾ ಮಧುಪಾನ ರತೋತ್ಸವೈಃ  
ವಿಪ್ರಲಂಭೈರ್ವಾಹಶ್ಚ ಕುಮಾರೋದಯವರ್ಣನೈಃ  
ಮಂತ್ರ ದೂತಪ್ರಯಾಣಾಜಿ ನಾಯಕಾಭ್ಯುದಯೈರಪಿ ||  
ಏತಾನಿ ಯುಕ್ತವರ್ಣ್ಯಂತೇ ತತ್ಕಾಕಾವ್ಯಮುಚ್ಯತೇ<sup>2</sup>

<sup>1</sup> 'ಭಾವಕ ಚಕ್ರವರ್ತಿ ಕವಿಕೃತವ ದೇವನಿ ಬಲ್ಲನುರ್ವಿಯೋಳ್'.

<sup>2</sup> Dandi's Kāvyaadarśa Ch. I, Verses 16 ff

Mallikârijuna has taken this model of a kâvya but changed the order of the contents for the better and prefaced them with a number of introductory verses which ought, properly speaking, to form a separate chapter. The topics of his chapters in the present manuscript are —

(1) Introductory the ocean	(2) Mountain	(3) City
(4) Progress of royal authority	(5) Marriage	(6) Birth of a Prince
(7) Moon-light	(8) Sun rise	(9) The seasons
(10) Pleasure garden	(11) Water sports	(12) Wine drinking
(13) Love	(14) Separation	(15) Counsel
(16) Royal messenger	(17) Military expedition	(18) War (missing)

The details to be studied under each one of these headings have not been described in any known Kannada or Sanskrit work on poetics. But Mallikârijuna, after a careful study of the work of previous authors, analyses each one of these subjects into a large number of topics and mentions them in specially composed verses at the commencement of each subject. Then selecting the best verses from the works of the previous writers, he re-arranges them under the particular topics and subjects as analysed by him.

Thus his work is a compendium giving all the descriptions of a mahâ-kâvya in the words of the great Kannada poets.

The work contains, in all, more than 2,000 verses of which it has been possible to identify only about one-half as being extracted from known works in Kannada. The other half appear to contain verses of two different classes. First, since it is a well-known fact that many great authors and works have now been forgotten, some of the selections may be considered to belong to such lost works, since some of the verses deal with varied stories, Jain, Saiva and Vaishnava, they are evidently extracts from various works selected for their literary merits from Jain, Saiva and Vaishnava authors. Secondly, a large number of verses approaching to nearly a quarter of the work refer to Hoysala kings and their exploits, particularly to Sômesvara and his earlier life including his successful wars as a prince. These suggest that they are extracts from some large work of very high quality which we are unable to identify. In the 24th verse of the introductory chapter Mallikârijuna states —

‘ ಕೃತಿಯಂ ನಿರ್ಮಿಸಿ ಮುನ್ನ ಮಾದರಿಕೆಯೋಳ್ ಶ್ರೀಹರ್ಷನುಂ ಭೋಜ ಭೂಪತಿಯುಂ  
ಸತ್ಕವಿ ವಜ್ರ ಹಸ್ತನೃಪನುಂ ಸರ್ವಜ್ಞ ಸೋಮೇಶನುನ್ನತಿ ನೆತ್ತಂ ಧರೆಗಿಂದು ಮಲ್ಲಬುಧನಿಂದಂ ’

In this verse, he claims that Sômesvara became famous in this world by the work of Malla or Mallikârijuna himself. The reference may be to the present work of Mallikârijuna or, more probably, to another work of Mallikârijuna describing the earlier life of Sômesvara. It must, however, be confessed that no other reference to this work has been obtainable.

The *Sûktisudhârnava* is thus not only a treasury of great Kannada poetry, but it is also itself a work with a very high order of literary merit. The author's knowledge of Kannada literature is deep and comprehensive, his analysis almost perfect according to the old standards, his literary taste judiciously elegant. There is little that is commonplace or coarse in the work and the author is a person who cares for ideas and thoughts more than for the effect of mere grand words and sounds. *Arthâlankâras* are more prominent than *Śabdâlankâras* showing that the author had more admiration for the *Vardarbhî* style than for the *Gaudî*. But the artificial figures of speech themselves occupy a place comparatively subordinate to realistic descriptions of nature. The work is thus one of first rate importance to Kannada Literature.

## PART V.—INSCRIPTIONS.

1

## CHITALDRUG DISTRICT.

HOLALKERE TALUK.

Nandana Hosur Copper Plate

ಚಿತ್ರದುರ್ಗದ ಡಿಪ್ಪಿಕ್ಕು ಹೊಳಲಕೆರೆ ತಾಲ್ಲೂಕು ತಾಳ್ಯದಹೋಬಳಿ ನಂದನ ಹೊಸೂರಿನ ತಾಮ್ರಶಾಸನ.

ಅಯಿದು ಹಲಗೆಗಳು ಬಳಿ ಸಹ ಎಡಭಾಗದಲ್ಲಿ ಗಣಪತಿಯ ಚಿತ್ರವಿದೆ

ಒಂದನೆಯ ಹಲಗೆ (A)—

- 1 ಶ್ರೀ|| ನಮಃಸ್ತುಂಗ ಶಿರಸ್ತುಂಬ ಚಂದ್ರಚಾಮರ ಚಾರವೆ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಶಾಂಭವೇತ್ ||
- 2 ಶ್ರೀ ಸ್ವ ರಿ ಸ್ವರಾವವೈರಿಪದವ ? ಶ್ರೀಪ್ರದ್ವಿವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಪರಮಭರತರಕರ ವಿಜಯರಾಜ್ಯ
- 3 ಮಾಧರಾದ್ರಕ್ಷತಾರಾಂಭರಂಸಲುಉತ್ತಿರೆ ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ || ಅದಂತೆಂದೊಡೆ | ದಿಳಿಯ ಸುರಿತಾಳಸುಖ
4. ಸಂಕಥಾವಿನೋದದಿಂ ರಾಜ್ಯಂಗೇಱುಉತ್ತಿರೆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕ ಬುಳ್ಳಿ ನಾಯಕರುಗಳಿಗೆ ಪೊಡೆಗೆಜು ನಿಡಿಗೇಜು
5. ಮೊವರಾಗಿ ನೂಟೆಂಟು ಗ್ರಾಮವಂ ಉಂಬಳಿಯಾಗಿ ಕೊಟ್ಟು ಸರ್ವತೇಜಮಾಂನೈದಲ್ಲಿ ಕೂಡಿಕೊಂಡಿರುತ್ತಿರೆ ಆ ಹುಂಡಿ
- 6 ಹೆತ್ತನಾಯಕರ ಉದರದಲ್ಲಿ ಭೈರೋದೇವಿಯೆಂಬ ಕುಮಾರತಿ ಜನಿಯಿಸಿದಳು ರತಿದೇವಿಗೆ ಸಮಾನವಾದ ಲಾವಂಜ್ಯ ದಿಂದ
7. ಚಲಶಷ್ಟಿ ಕಳಾವಿದ್ಯಪ್ರವೀಣೆಯಾಗಿ ಪೊಪ್ಪುತ್ತಿರೆ ಈ ಶುದ್ಧಿಯಂ ದಿಳಿಯ ಸುರಿತಾಳನ ಪ್ರದಾನರು ಕೇಳಿ ತಂಮೊಡೆಯಂಗೆ ಬಿನ್ನಹ
- 8 ವಂಮಾಡಲನುಗೆಯದರೂ ದೇವೂ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರ ಮಗಳು ಮಹಾಲಾವಂಜ್ಯ [ದಿಂ] ರತಿಗೊರೆ ದೊರೆಯಾಗಿ ಚಲಶಷ್ಟಿ ಕಳಾವಿದ್ಯ
9. ಪ್ರವೀಣೆಯಾಗಿ ಪೊಪ್ಪುತ್ತಿದ್ದಾರ್ಥಳು ಯೆಂದು ಪ್ರದಾನರು ಸುರಿತಾಳಂಗೆ ಬಿನ್ನಹವಂ ಮಾಡಲು ಮಹಾಶಂತೋಷಂ ಬಟ್ಟುಮುತ್ತಿಂತೆಂದನೊ ||

II Plate (B)—

- 10 ಅತಿ ವಿವೇಕದಿಂದ ಪೇಳಲೊಪನೆ ಆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ತನ್ನ ಮಗಳ ಕೊಡೆನೆಂದು ಮೂರ್ಕತನವಂ ಮಾಡಲೂ | ಆತನರಮನೆಯಂ ಮುತ್ತಿ ಆ ಭೈರಾದೇವಿಯೆಂಬ ಕುಮಾರತಿಯ ಪಲ್ಲಕಿಯೊಳಗೆ ಇರಿಸಿ ಪಂನಂಗ
- 11 ವಂ ಮುಚಿಕೊಂಡು ದಿಳಿಯ ಸುರಿತಾನರ ಮನೆಗೆ ಕೊಂಡುಹೋಗಿ ಆ ಸುರಿತಾಳ ಮಹಾರಾಯರ ಮುಂದೆ ಪಲ್ಲ
- 12 ಕಿಯಂ ಮುಂದಿರಿಸಿ ಪಂನಂಗವಂ ತೆಗೆದು ತೋಜರಾಗಿ ಆ ಭೈರಾದೇವಿಯ ಲಾವಂಜ್ಯ ಸ್ವರೂಪಂ ಕಂಡು ಅತಿ ಸಂ
14. ತೋಶಂದೊಟ್ಟು ಹರುಶಂಗೆಡದು ತನ್ನ ಪ್ರದಾನರುಗಳಿಗೆ ಉಡುಗೊಣುಗಳಂ ಕರ್ಪುರ ವಿಳಯವಂ ಕೊ
15. ಟ್ತು ಮಂನಿಸಿ ಕಳುಹಿದನದೆಂತೆಂದೊಡೆ | ಪುರೋಹಿತರಂ ದೇವ ಬ್ರಾಹ್ಮರಂ ಕರಸಿ ಸುಮುರ್ತ್ಯ ನಕ್ಷತ್ರ
- 16 ಲಕ್ಷ್ಯಂಗಳಂ ಕೇಳಿ ತಾನಾಳ್ವದೇಶದ ಖಾನವಜೀರರಂ ಕರಸಿ ತನ್ನರಮನೆಯಂ ಶ್ರುಂಗಾರವಂ ಮಾಡಿಸಿ ಕೇರಿಕೇ
- 17 ರಿಗೆ ಗುಡಿತೋರಣಂಗಳಂ ಕಟ್ಟಿಸಿ ಮಹಾ ಸಂಬ್ರಮಗಳಂ ಮಾಡಿಸುತ ಪ್ರದಾನರಂ ಹುಂಡಿಹೆ
- 18 ತ್ತನಾಯಕರ ಬಳಿಗೆ ಹೋಗಿ ನಿಮ್ಮ ಮಗಳ ವಿವಾಹವಾಗುತ್ತದೆಯೆಂದು ಪೇಳೊಡುಯೆನೆ | ಈ ವಾರ್ತೆ



## III A.

19. ಯಂ ಕೇಳಿ ಶಂತ್ನೋಶಂಬಟ್ಟು ನೂಣೊಂದು ಮನೆಯ ಕುಂಚಿಗನಾಯಕರು ಸಕಲ ನಾಯಕರಂ ಕರೆಸಿ ಹಂ
20. ನ್ನರಡು ಲಕ್ಷ್ಯ ಕಂಪಳದೊಳಗೆ ಹೆನ್ನೆರಡು ಸಾವಿರ ಆವಂ ಕಿರಾರಿಗಳ ಕೈಯಲಗ ಬೀಸಿಕೊಂಡಾಲುಗಳು ಸಹ
21. ವಾಗಿ ಚೀನಿ ಚೀನಾಂಬರ ಪಟ್ಟಾವಳಿ ಮೊದಲಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ದಿಲ್ಲಿ ಸುರಿತಾಳ ಮಹಾರಾಯರ ಮುಂದಿರಿಸಿ
22. ಪೊಡವಟ್ಟು ನಿಂತಿದನದಂತೆನೆ | ಆ ದಿಲ್ಲಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರು ದೇವಬ್ರಾಂಹ್ಮರಂ ಕರಸಿ ಘಳಿಗೆ ವ
23. ಟಲನಿಕಿಸಿ ಸುಮೂರ್ತ ನಕ್ಷತ್ರ ಲಕ್ಷ್ಯಂಗಳಲ್ಲಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತನ ಕುಮಾರತಿ ಭೈರೋದೇವಿಯಂ
24. ದಿಲ್ಲಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರಿಗೆ ಸಾಲವಾಹನ ಶಕ ವರುಷ ೧೧೩೫ನೆಯ ಪ್ರಭವ ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶುದ್ಧ
25. ೫ ಗುರುವರದಲೂ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ದಾರೆಯೆನೆನಿದು ಮುತ್ತಿನ ಸೇನೆಯನಿಕಿ ಹರಸಿ ಬಳುವಲಿ ಭಂಗಾರಂಗೆ
26. ಳಂ ಕೊಟ್ಟು ಅನಂತ ಸಂಭ್ರಮಗಳಿಂದ ಅಉತ[ನ] ಬಾಗಿನಂಗಳಾನಿಕುತಿರೆ ಆ ಸುರಿತಾಳ ಮಹಾರಾಯರು ತನ ಸಿಂ
27. ಹ್ವಾಸನದಲ್ಲಿ ಕುಳಿದು ತಾನಾಳ್ವದೇಶದ ಖಾನವಜಿರರು ಹುಂಡಿಹೆತ್ತನಾಯಕರೊಳಗಾದ ನೂಣೊಂದು ಮನೆಯ ಕುಂಚಿಗನಾಯಕರಂ
28. ಕರಸಿ ಹುಂಡಿಹೆತ್ತ ನಾಯಕರಂ ಕರದು ನಿಮ್ಮ ಹಿರಿಯತನದ ತೇಜದ ಕರ್ಪುರವೀಳೆಯವ ಮೊದಲೆ ಕೊಟ್ಟು ಕಡುಕು ಕರಮಾ

## III B.

29. ಲೆಯಂ ಕೂಟ್ಟು ಕೆಲಲು ಗ್ರಾಮಂಗಳಂ ಕೊಟ್ಟು ಮತ್ತೆ ಆ ಕುಂಚಿಗನಾಯಕರುಗಳಂ ಕರದು ಉಡುಗೊಣಿಗಳಂ ಕೂಟ್ಟು ಕಳುವಲು ಆ ಹುಂ
30. ಡಿಹೆತ್ತ ನಾಯಕರು ಸಕಲ ನಾಯಕರಂ ಕೂಡಿಕೊಂಡು ಸಿಡಿಗೇಜಿಗೆ ಬಂದು ಸುಖದಿಂದಿರುತಿರೆ | ಪೊಂದೆರಡು ವರುಷದ ಮೇಲೆ ಆ ಭೈರೋ
31. ದೇವಿಯ ಉದರದಲಿ ಪೊಬ್ಬಕುಮಾರ ಹುಟ್ಟಲಾ ಸುರಿತಾಳ ಮಹಾರಾಯರು ಅತಿ ಸಂಭ್ರಮವಂ ಮಾಡಿಸುವದಂ ಹುಂಡಿಹೆತ್ತನಾಯಕರು
32. ಕೇಳಿ ಸಂತೋಶಂಬಟ್ಟು ಸುವರ್ಣದಲ್ಲಿ ತೊಟ್ಟಿಲಂಮಾಡಿಸಿ ಮುತ್ತುಮಾಣಿಕ ವಜ್ರವೈಡೂರ್ಯ ಪುಶ್ಯರಾಗಾದಿ ಗಳಂ ತೆತ್ತಿಸಿ ಬೆಳ್ಳಿಯಲಿ ಗನ ನೇಣಮಾಡಿ
33. ಸಿ ಚೀನಿಚೀನಾಂಭರಗಳಂ ಭಂಗಾರಂಗಳಂ ಅಕ್ಕದುಸಾವಿರಾಲಲುಗಳು ಸಹವಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತಮ್ಮ ಕುಂಚಿಗನಾಯಕರು
34. ಗಳು ಸಹವಾಗಿ ದಿಳಿಯ ಸುರಿತಾಳಮಹಾರಾಯರಿಗೆ ಮುಜಯನಿಕಿ ಅಉತಳ ಬಾಗಿನಂಗಳಾಗಿರಲಾ ಸುರಿತಾಳ ಮಹಾರಾಯ
35. ರು ಹುಂಡಿಹೆತ್ತನಾಯಕರಂ ಕರಸಿ ಹಿರಿಯತನದ ತೇಜದ ಕರ್ಪುರವೀಳೆಯವಂ ಕೊಟ್ಟು ಉಡುಗೊಣಿಯಂ ಕೊಟ್ಟು ಮತ್ತೆ ನೂಣೊಂ
36. ದುಮನೆಯ ಕುಂಚಿಗನಾಯಕರಂ ಕರದು ಉಡುಗೊಣಿಯಂ ಕೂಟ್ಟು ಕಳುವಲಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಿಡಿಗೇಜಿಗೆ ಬಂದು
37. ಸುಖದಿಂದಿರುತಿರೆ | ಪೊಂದಾನೊಂದು ದಿನದಲ್ಲಿ ಆ ದಿಳಿಯ ಸುರಿತಾಳಮಹಾರಾಯರಿಗೆ ಕಪಟದಿಂದ ಪ್ರದಾನ ರುಗಳು ದೇವರು ಹುಂಡಿಹೆತ್ತ
38. ನಾಯಕರ ಆರಮನೆಯಲಿ ಇಹಂತಾವಸ್ತು ನಮ್ಮ ಭಂಡಾರದಲ್ಲಿ ಇಲ್ಲ ಆತನ ಕಂಪಳದೊಳಗಿಹಂತಾ ಅಉಗಳು ನಮ್ಮ ಕಿರಾ
39. ರದಲಿ ಇಲ ಯೆಂದುಂ ಕಪಟದಲಿ ಬಿನ್ನಹವಂ ಮಾಡಲು ಆ ಸುರಿತಾಳ ಹುಂಡಿಹೆತ್ತನಾಯಕರ ಹಿಡಿದೇನೆಂದು ಯೆನ ರಾಗಿ ಇ

40. ತುಧಿಯಂ ಬೈರೊದೇವಿ ಕೇಳಿ ಕಾಗಜವಂ ಬರದು ತಂಮ ತಂದೆ ಬಳಿಗೆ ಕಳುವಲಾಗಿ ಆ ಕಾಗಜವ ಪೋದಿಸಿಕೊಂಡು ಹುಂಡಿಹೆತ್ತನಾಯಕರು

#### IV A.

41. ಚಿಂತಾಕಾಂತನಾಗಿ ಸಕಲನಾಯಕರಂ ಕರಸಿ ಯೋಚನೆಯಂಮಾಡಿ ಗೊಳೆಯ ತೆರಳಬೇಕೆಂದೆನೆ ಹುಂಡಿಹೆತ್ತನಾಯಕರ ಪೊಡಹುಟ್ಟಿದರು ಬುಳಿನಾ
42. ಯಕರು ಕತ್ತಲೆನಾಯಕರು ಶಂಕಣನಾಯಕರು ನಿಂಗಣನಾಯಕರು ಅನ್ಯಪ್ಪನಾಯಕರು ದೇವಪ್ಪನಾಯಕರು ಭೈರೋನಾಯಕರು ಕೇತಪ್ಪನಾಯಕರು
43. ಇಂತಿವರು ಕುಲಕೆ ಪದಸ್ತರು ನೂಟೊಂದು ಮನೆಯ ಕುಂಚಿಗನಾಯಕರ ಪೆಸರೆಂತೆನೆ ಉಲವಿಮುಧನಾಯಕರು ಬಸಲಿಪೊರಪಂಡಾ ? ನಾಯಕರು
44. ಆವಿನೋರಮಲೆನಾಯಕರು ಅಳೊನೋರಕಾಣನಾಯಕರು ಹುಂಡೆ ಕೆಂಪೆನಾಯಕರು ಒಟ್ಟದಲೆಯ ಬಾಲಿನಾಯಕರು ಗಾಳಿಯೋರ ದೂಳಿನಾಯಕರು
45. ಚೆಳೆಯಂತಿಂಪೆನಾಯಕರು ಕಟಾರಿಬೊಂಪೆನಾಯಕರು ಸೂರೆ ನೋರ ಲಿಂಗೇನಾಯಕರು ಯಂಮ್ಮೇಹಟ್ಟಿ ವೀರನಾಯಕರು ಕೊಳವಳಿ ಪೇದೇನಾಯಕರು ಸಚೆನೋರ
46. ಚಿಕೆನಾಯಕರು ಹುಲಿಯೋರ ಗಿರಿಯಣನಾಯಕರು ತಂಡೋರ ದೊಡನಾಯಕರು ಭಂಡಾರದಕೊಗ್ಗಿಯೋರ ಸಿದ್ಧೇನಾಯಕರು ಸುತ್ತಗಟ್ಟುವ ಹರಿಗೆನಾ
47. ಯಕರು ದಾನಿಯೋರ ಭೈರನಾಯಕರು ಗಡೋರ ಚಿಕೆನಾಯಕರು ತಳವಾಳಿ ಮಾದಿನಾಯಕರು ಅಧಿಕಾರಿ ತಿಪ್ಪೆನಾಯಕರು ಯೆಲೆಯೋರಮಲೆ
48. ನಾಯಕರು ಪುಣಜಿಯೋರ ಕತ್ತಲೆನಾಯಕರು ಕಂಟೆನೋರ ಚಿಕೆನಾಯಕರು ಬಾಕವಳಿಯ ತಿಂಪೆನಾಯಕರು ಅರಸನೋರ ಪೇದೇನಾಯಕರು ಒರ
49. ಗೆಯ ಮುತ್ತಿನಾಯಕರು ಕಾಗೆಯ ದೇವೆನಾಯಕರು ಬಲ್ಲನಹಳೆಯ ಚೆಲುಡೇನಾಯಕರು ಇಂತಿವರು ದಂಡಿಗೆ ಪದಸ್ತನಾಯಕರು ಕರಣಕ
50. ಚಿಕರಸ ಕೂಡೆಬಂದ ಬ್ರಾಂಹ್ಮರಗೊಳೆಯ ನಾಲುಕುಸಾವಿರ ಮುಪ್ಪಿನ ಭೈರನಾಯಕರ ಕೂಡೆ ಬಂದ ಗೊಳೆಯ ಅಇದುಸಾವಿರ ಹಳಿಕಾಳಿ
51. ರ ಮಾಳಿನಾಯಕ ಕೂಡೆಬಂದ ಗೊಳೆಯ ಅಇದುಸಾವಿರ ಯಸರೋರ ತಿಪ್ಪೇನಾಯಕರ ಕೂಡೆ ಬಂದ ಗೊಳೆಯ ಅಜುಸಾವಿರ

#### IV B.

52. ಸಾಲುಮೂರಸೆಟಪುಣಸಾಮಿಗಳು ಮೊದಲಾಗಿ ಯೇಳುಸಾವಿರ ಗೊಳೆಯ ಪಂಚಾಳದವರ ಗೊಳೆಯ ಅಇದು ಸಾವಿರ ಕೆಲಸಿಮದಿವಾಳರಗೊ
53. ಳೆಯ ಯೆರಡುಸಾವಿರ ನೂಟೊಂದುಕುಲ ಪದಿನೆಂಟುಜಾತಿ ಸಹವಾಗಿ ಪೊಂಭತುಪಲ್ಲಕಿ ಸಾವಿರದೇಳು ನೂಟು ದಂಡಿಗೆ ಯೇಳುಸಾವಿರದ
54. ಇನೂಟುಸತಿಗ ಹೆಂನೇರಳುಲಕ್ಷ ಕಂಪಳ ಯೇಳುಸಾವಿರದೇಳುನೂಟು ಬಂದಿಯನಳವಡಿಸಿ ನಾಲ್ಕುತ್ತುಬಾಡ ಬೈರ ದೇವರು ಮಹದೇವತೆಯ ಭಂಡಿ
55. ಯಮೇಲೆ ಬಿಜಯಂಗಯಿಸಿ ಮುಧಾಜೀಯ ರಾಮಜೀಯರಂ ಪೂಜೆಗೆ ಕಟ್ಟುಮಾಡಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಹೆಂನೇ ರಡು ಕಂಬಿಗ್ಗ ಗಡಗ
56. ಮಕೂಟಹೂಡಿಸಿ ? ಅವಿನಇದುರಾಕ್ಷಗೊಳೆಯವಂಕದಲಿಸಿಕೊಂಡುಬಿಟ್ಟಲ ಬಿಡದೆಬರಲಾಗಿ ಮಂಡೋಗದಿಯ ಸೂರೆ ನಾಯ[ಕ] ತಾಗ
57. ರಾಗಿ ಮುಖಿಯಲಿಖಿದು ತರೆಯಹೊಇದು ಆಗಲೊಳಗೆ ಬಿಸುಟು ಕಟಕವನಿಖಿದು ಕಲ್ಯಾಣವ ಸೂಟಿಗೊಂಡು ಹಟಿಕೊಟ

58. ಹಳಿ ಹಿರಿಯೂರು ಮೊದಲಾಗಿ ಗೊಳೆಯವಂ ಕದಲಿಸಿಕೊಂಡು ಬರಲಾಗಿ ಈ ಶುದ್ಧಿಯ ಡಿಳಿಯ ಸುರಿತಾಳ ಮಹರಾ ಯರು ಕೇ
59. ಳಿ ಯೇಳುನೂಕು ಯೆಪ್ಪತ್ತುಪಾನರಿಗೆ ಮಲೊಪಾನಮುಕಿಮಾಡಿ ? ಚಲದವೀಳವ ಕೊಟ್ಟುಕಳುವಲು ಬಿಟಲಿಬಿಡದೆ ಬರುವ ದಾಳಿಯ ಬರ
60. ವಕೇಳಿ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ಹೆದ್ದೊಳೆಯ ಹಾದು ದುಮಾನವಂಕೊಣ್ಣು ಯೇಳುಸಾವಿರದೇಳುನೂಕು ಬಂಡಿಯ ಬಯಲ ಕೋಟೆಯಾ
61. ಗಿಬಿಟುಸಲಗೆತುಗೋಡುವನನದಿ ? ಹೋಗಬಿಡುತ್ತ ಕೂಗೆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ಯೇಳುನೂಕುಯೆಪ್ಪತ್ತುಮೂವರ ಮುಷಿಯಲಿಳಿ
62. ದು ತಲೆಯಹೊಣ್ಣದು ಹೆದೊಳೆಯ ಕೂಡಿದಂಮಗಾಳೆಯ ಹಿಡಿಸಿ ಬಿಟ್ಟಲಿಬಿಡದೆ ಹಂಪಿಗೆ ಬಂದು ಬಿಟುದು ಮಾನವ ಹೊಣ್ಣು ತುಂ
63. ಗಿಭದ್ರೆಯಲಿ ಬಲಯವಂ ತೊಳೆದು ಸಕಲನಾಯಕರು ಸಹವಾಗಿ

Plate V (A)—

64. ಹುಂಡಿಕೆತ್ತನಾಯಕರು ಸ್ನಾನವಂಮಾಡಿ ದೇವಬ್ರಾಹ್ಮರಂ ಕರಸಿ ಸರ್ವದಾನಂಗಳಂ ಮಾಡಿ ಮತ್ತೆ ಬಿಟಲಿಬಿಡದೆ ಬಂದು ಹಂದಿಗಾಡಚಿಮತರಕಲದುರ್ಗ್ಗ
65. ಹೊಳಲಕೆಳೆಯೊಳಗಾಗಿ ಗೊಳೆಯವಂ ಬಿಟ್ಟು ಗುಂಟನೂರಲಿ ದುಮಾನವಂ ಹೊಣ್ಣು ಸಕಲನಾಯಕರ ಗೊಳೆಯವರ ಬಿಡಿಸಿ ಆವಿನಗೋಡ
66. ಕಳಿಸಿ ಸಕಲಗೊಳೆಯಂ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ಸುಖದಿಂದಿರುತ್ತಿರೆ ಪೂಣಗಿದಕಕೆಯ ಕಂಬವ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ತ
67. ರಿಸಿ ಶಂನರಮನೆಯೊಳಗೆ ನಡಿಸಿ ಮೊಸರಂ ಕಡೆಯರಾಳಕಂಬ ಚಿಗುತುಪರೈತವಾಗಿ ಮಹಾದೇವತೆ ಆ ಕಂಬದಲಿ ಪ್ರಸನ್ನನಾ
68. ದಳು ನಾಲ್ವತ್ತುಬಾಡದ ಭೈರವ ಹೊಳಲಕೆಳೆಯಲಿ ಪ್ರಸನ್ನವಾದನು ಸೊಂಡೆಕೊಳಗೊಡಮನಹಾಳಜಂನಿಗೆ ಹಳದಲಿ ಸುರಭಿಗಜ
69. ದು ಹಾಲುಗೂಡಿ ದೇವತಾರ್ಚನೆಯಂ ಮಾಡಿ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರಿಗೆ ಅವುತಳವಂ ಮಾಡಿ ಉಡುಗೊಣ್ಣು ಉಭಹಗಳಾ
70. ಗಿ ಶಂತೋಷದಲಿ ಇರಲಾಗಿ ಚಿಮುತರಕಲ್ಲದುರ್ಗವನಾಳ್ವ ನಾರಸಿಂಹಭೂಪಾಲಕುಮಾರ ಮಲಪ್ಪೊಡೆಯರು ತಂಮ ಪ್ರಧಾನರಂ ಹುಂಡಿ
71. ಹೆತ್ತನಾಯಕರ ಬಳಿಗೆ ಕಳುವಲಾಗಿ ಆ ನಿರೂಪವ ತೆಕೆಕೊಂಡು ಆ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರ ಕೂಡಿ ಕೊಂಡು ನಾರ
72. ಸಿಂಹಭೂಪಾಲ ಕುಮಾರ ಮಲ್ಲಪ್ಪೊಡೆಯರ ಪಾದದ ಬಳಿಗೆ ಹೋಗಿ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ನಾರಸಿಂಹ ಭೂಪಾಲನ
73. ಪಾದಕೆ ಮುತ್ತುಮಾಣಿಕವ ಕಾಣಕವ ಕಾಣಿಕೆಮಾಡಿ ಶಪ್ಪಾಂಗವೆರಿಸಿ ಪೊಡವಟು ನಿಂದಿರಲಾಗಿ ನಿವಿಡೇನು ಕಾರಣಗೂ
- 73a. ಳಯ ಬಂದಿರಿಯೆಂದು ಬೆಸಗೊಳರೂಡನೆ

Plate V (B)

74. ದೇವರೂ ಡಿಳಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರು ನಂಮ ಅತ್ಯಂತತೇಜದಲಿ ಕೂಡಿಕೂಂಡಿಕೊಂಡಿರ್ದು ನಂಮ ಕುಮಾರತಿಯುಕೋಳ
75. ಲಿತೆಂಕೊಂಡು ನಂಮ್ಮ ಹಿಡಿದು ದಂಡವ ಕೊಂಡೇವಂದೆನಲಾಗಿ ಗೊಳೆಯಬಂದೆವೆಂದೆನೆ ಈ ಬಿನಹವಂ ಕೇಳಿ ನಾರಸಿಂಹಭೂ

76. ಪಾಲ ಮಹಾಶಂತ್ಯೋಶಂಮಾಡಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರಿಗೆ ವೀಳೆಯವಂ ಕೊಟು ಉಡುಗೊಟೆಯಂ ಕೊಟು ಕಳುವ  
ಲಾಗಿ ಕುಂಟನೂರಿಗೆ ಬಂ
77. ದು ಸುಖದಿಂದಿರುತಿರೆ || ಹೊನ್ನನಣನಾಡ ಹೇಳೆಯಬೀಡ ವಿಪ್ಲವಲ್ಲಾಳನ ಕುಮಾರ ವೀರಬಲ್ಲಾಳರಾಯನ ಕೀರ್ತಿ  
ಪ್ರತಾಪವೆಂತಂದಡೆ
78. ಚೋಳ ಕಳಿಂಗ ಬಬ್ಬರ ತುರುಷ್ಕ ವರಾಟ ವರಾಳ ವಂಗ ನೇಪಾಳ ಕುರುಪ್ರಪಾಂಧ್ರ ಖನಬಬ್ಬರ ಕೊಂಕಣ  
ಗಂಗ ಕೊಂಕ ಪಾಂಚಾಳ ಸು
79. ಪಾರಿಯಾತ್ರ ಮರುಹಾಟನಿಪಾಳ ಕುಳಂಸುರುಳ್ಳು ಬಲ್ಲಾಳನ ವಿಕ್ರಮಪಯೋರುಹಮಂ ಮಹುಗೊಂಡು ಬರ್ದು  
ವರೂ || ಆ ನಿಷ್ಪನರ್ಥಾಂ
80. ಗನೆ ರೂಪಾನೂನೆ ಸರೋಜನೇತ್ರ ಪತಿಹಿತ ವಿಳಸಪಾನೆ ವರಪದ್ಮಲದೇವಿ ಜಗನ್ನಾತೆ ಪೆಂಪಿಂಗೇಮಿಗೆ ಅರುಂದತಿ  
ಯೆಂದಂ || ಜಲಜಾಕ್ಷನರಸಿ ಸಿರಿ
81. ಯಂಕುಲಿಯ ಪಾಳೋಮಿಯಂ ವಿರಿಂಚನಸತಿಯಂ ಗೆರೆವದು ಗುಣಗಣಂ ಪದ್ಮಲದೇವಿಯೊಳ್ಳುದುಳಿದರೊಳು ಸಮ  
ನಿಕುಮೆ ||
82. ಆದಂತನಯಂ ಪದ್ಮಲಮಾದೇವಿಗಮುದಿತಕೀರ್ತಿಬಲ್ಲಾಳಗಂ ಶ್ರೀದೈತಯದ್ವಂಶಾಜ್ಞಾಧಿತ್ಯಂ ನಾರಸಿಂಹೈನ್ಯಪ  
ಕುಳತಿಳಕಂ || ಪನತೇ
83. ಜಪ್ರಭೆ ಧಿಕ್ತಚಾಂತರಮನಾದಂಪರ್ಬ್ಬ ಪ್ರದ್ಯೊಲಿಸಿತ್ತೆನೆ ನಿಜಾಕ್ರತಮಾತ್ರ ಸಂಸ್ತಿತಮೆನಲ್ಪಿಶ್ಯಾವನೀಮಂಡಳಂಬಿ  
ನಯ ಶ್ರೀರಮಣಧರಾ

Plate I (B) —

84. ತಳಮನೇಕ ಚತ್ರಸುಧಾಯೆಯೆಂದೆನಸುಂಪಾಳಸುವಂ ನೃಸಿಂಹೈಕುವರಂ ಲೋಕೈಕ ಕಲ್ಪದ್ರುಮಂ || ಮತೆಂತೆಂ  
ದೊಡೆ || ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಬಂದ ವಾರ್ತೆಗೆ
85. ನಾರಸಿಂಹೈ ಭೂಪಾಲ ಬಲಾಳರಾಯನ ಬಳಿಗೆ ಬಿನವತ್ತಳೆಯ ಕಳವಲು ಅದಂ ನೋಡಿಕೊಂಡು ಶಂತ್ಯೋಶಂ  
ಬಟ್ಟ ಆ ಹುಂಡಿಹೆತ್ತನಾಯಕರ ಕರತಹೊದಂ
86. ದು ತಂನ ಪ್ರದಾನರ ಕಳುವಲಾಗಿ ಆ ನಾರಸಿಂಹೈಭೂಪಾಲ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ನೂಟೊಂದು ಮನೆಯ  
ಕುಂಚಿಗಿನಾಯಕರು ಸಕಲನಾಯಕರು ಸಹವಾಗಿ
87. ಹೋಗಿ ಬಲ್ಲಾಳರಾಯರ ಕಾಣಸಲಾಗಿ ಆ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಮುತುಮಾಣಿಕ ವಜ್ರವೈಡೂರ್ಯ್ಯ ಚಿಂನದ  
ಹೊವು ಬೆಳೆಯ ಹೊವುಂ ಪಾದದ ಮೇಲಿರಿಸಿ ಶಪ್ಪಾಂ
88. ಗವೆಸಿಗಿ ಕೈಮುಗಿದು ನಿಂದಿರೆ ಹುಳಿಯು ಮಾರಣಗಲುಡನ ಕರಸಿ ನಿಮ ಕುಂಚಿಗಿನಾಯಕರು ಬಂದಿದಾರು  
ಯೆಂದು ಬಲಾಳರಾಯ ಬೆಸಗೊಳೆ ದವರು [ದೇವರು]
89. ನೂಟೊಂದುಮನೆಯ ಕುಂಚಿಗಿನಾಯಕರಿಗೆ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಹಿರಿಯ ಮನೆದವರು ಹುಂಡಿಹೆತ್ತನಾಯಕ  
ರಿಗೆ ಮೊದಲತೇಜದ ವೀಳೆಯಸಲು
90. ಉದು ಹೆಣ್ಣುತಪಿದರೆ ಗಂಡುತಪ್ಪಿದರೆ ಅಣಿಯಾನತಿಕರ್ತರು ಯೆನರಾಗಿ ಬಲಾಳರಾಯರು ಹುಂಡಿಹೆತ್ತನಾಯಕ  
ರಿಗೆ ಹುಳಿಯು ಮಾರಣಗಲುಡಗೆ ಯೆಡ
91. ಗಡ ಬಲಗಡ ವೀಳೆಯವ ಕೊಟು ಉಡುಗೊಟೆಯ ಕೊಟು ಮೊಡೆಗೆಟುಗಂಡ ಸಿಡಿಗಿಟು ಮಲ್ಲ ಗಡಿಯಂಕ ಭೀಮ  
ಗಡಿಗೆ ಜುಜಾರ ಕದನಂಕ ಮಲ್ಲ ಕದನ ಪಡೆಂಡ ತುರುಕದಳ
92. ವಿಭಾಡಂ ಯೆಪ್ಪತೇಳುಖಾನರಗಂಡ ಕಟುವರೆಹಗ್ಗ ಕೊಲುವರೆಕೋಲು ಅಣಿಯಾಪ್ಪಹುಂಡೆನೋರದು ಇವಗ್ಗೇಕೇಇ  
ಬರಿದು ಯೆಂದು ಬೆಸಗೊಂಬ ಮೈರಿ ಕುಂಚಿಗಿನ ಗಂಟಲಗಾಣ ಮುಕಂಣ ಚ
93. ಲತ್ತಿಯ ಹೆರತಾಳಗ್ರ ಬಲಾಳಸಮುದ್ರ ದೂಳಿ ಹಳಗೊಂದಿ ಹಳಕಾಲುಮರ ಬೆನಕಲ್ಲು ದೇವಪುರ ನರಸೀಪುರ  
ದೊಡಗಟ್ಟ ತಳಿಗೆ ಕಲುಗೊಳಿಹಟ್ಟಿ ದುಗ್ಗವರ ತಾಳೆಯಮದೇರು ಮಲ್ಲಿಸಿಂ
94. ಗನಹಳಿ ಯೆಂಮಗನೂರು ಗಿಲಕನಹಳಿ ನಂದನಹೊಸಲೂರು ಕಲದೇವನಹಳ್ಳಿ ಮುಗುಳಿಕಟೆ ನಾಕೀಕೆಟುಮೊಳಗಾಗಿ  
ಯೆತ್ತತೊಬು ಭಂಡಿಕೊಂಡರೆ ಸುಂಕವಿಲ ಮದುವೆಯಾದಲಿ ಹಂದರಗಾಣ

95. ಕ ವಿಜೀನ ಇಂತೀ ತೇಜ ಶಾಲಿವಾಹನ ಶಕ ವರುಷ ೧೨೩೨ನೆಯ ಅಂಗಿರನ ಸಂವತ್ಸರದ ವೈಶಾಖ ಶುದ್ಧ ೫ ಸೋಮ  
ವಾರದಲಿ ಹುಂಡಿಹತ್ತನಾಯಕರಿಗೆ ಬಲಾಳರಾಯರು ಕೊಟ್ಟ ತೇಜದ ಶಾಸನ ಇ
96. ತೇಜವ ಪಾಲಿಸಿದವರಿಗೆ ಶ್ರೀ ಪರ್ವತದ ತಪಸಿನ ವಾರಣಾಸಿಯ ಮರಣದ ಕೇತಾರದಲಿ ತೀರ್ಥವಕೊಂಡ ಪುಂಜ್ಯ  
ವಹುದು ತಪಿ ಈ ತೇಜವ ತಪಿ ನುಡಿದರೆ ವಾರಣಾಸಿ

ಮೇಲಣ ಪದ್ಯಗಳು ಎದಕ್ಕೆ

97. ಯೊಳು ಕವಿರೆ	104 ಕೆ ಹೋಹರು
98 ಯ ಪ್ರಯಾಗೆ	105. ಮಂಗಳ ಮ
99 ಯೊಳು ಬ್ರಾಂ	106. ಹಾ ಶ್ರೀ ಶ್ರೀ
100 ಹೈಣ ಶ್ರೀ ಪರ್ವ	107 ಶ್ರೀ ಬಲ್ಲಾಳ
101. ತದೊಳು ತ	108 ರಾಯರ ವೊಪ
102 ಪಸಿಯ ಕೊಂ	109 ಶ್ರೀ ವಿರೂಪಾಕ್ಷ
103 ದ ಪಾಪ	

#### Note

This long inscription purports to give the history of the Vokkaliga community in Mysore, known as the Kuñchatigas in the time of the Hoysala King Ballāla Rāya. It is dated in Ś 1232 but the characters are, however, of modern times as also the language

Its purport may be stated as follows —

During the reign of the Sultan of Dillī, Hundi Hetta Nāyak and Bulli Nāyak were given 108 villages including Vodegere and Sidigere as *umbals* and full powers and rights over these villages were also conferred on them

A daughter was born to Hundi Hetta Nāyak and as she grew to be very fair and accomplished, the Sultan who learnt of the same sent messengers to the Nāyak to give his daughter in marriage to him. But the Nāyak refused. Thereupon his house was invested by the Sultan's men and the girl was carried away in a closed palanquin to Dillī. The Sultan arranged a day for her marriage and invited not only his own officers but also sent word to Hundi Hetta Nāyak about the impending marriage. This time the Nāyak did not resist but went to Dillī after inviting all the 101 families of Kuñchatigas and accompanied by 12 thousand cattle. He also took with him clothes, etc., to be presented at the time of marriage

An auspicious *lagna* was fixed by the astrologers and the Nāyak gave away his daughter on Thursday the 5th lunar day of the bright half of Kārtika in Ś 1135 Prabhava. The Sultan, highly pleased, rewarded the Nāyak and the leaders of the 101 families of the Kuñchatigas with rich presents of ear-rings, necklaces and presented some villages also.

The Nāyak returned with his followers to Sidigere. A year or two later a son was born to the Nāyak's daughter Bairodēvi. Then the Nāyak was highly delighted and went to the Sultan and presented him with a golden cradle encrusted

with precious stones, and also with a thousand cows. The Sultan, too, honoured him duly and the Nâyak returned to Sidigere

Some time later, certain officers of the Sultan reported to him that the treasure of the Nâyak and the cattle in his pens were unrivalled and such objects and animals were not found even in Dillî. The Sultan, excited by cupidity, ordered the seizure of the Nâyak. This information was sent in a letter by Bairôdêvi to her father and Hundi Hetta Nâyak felt very anxious and invited the chiefs of the Kuñchatigas to a conference and decided on fleeing away *en masse* (*gûleya teralabêkendene*). Then these leaders including his brother Bullî Nâyak, Kattale Nâyak, Šankana Nâyak, Singana Nâyak, Ânyappa Nâyak, Dêvappa Nâyak, Bhairô Nâyak, Kêtappa Nâyak, who were the heads of the families, and Ulavî Mude Nâyak, Basaliyôr Pendâ Nâyak, Âvinôia Malenâyak, Âlonôra Kâtenâyak, Hunde Kempe Nâyak, Bâlinâyak of Oredale, Dûlinâyak of Gâliyôr, Timmanâyak of Cheleya, Katârî Bomme Nâyak, Lingênâyak of Sûrenôr, Vîre Nâyak of Yammehattî, Pedenâyak of Koravali, Chikenâyak of Satenôr, Gîriyana-nâyak of Hulyôr, Dodanâyak of Tandadôr, Siddênâyak of Bandârada Koggîyôr, Suttagattuva Harigenâyak, Bhairênâyak of Dâniyôr, Chike Nâyak of Gadhadôr, Talavâr (watchman ?) Mâdinâyak, Officer (adhikâri) Tippênâyak, Malenâyak of Eleyôr, Kattalenâyak of Punajîyôr, Chikenâyak of Kantenôr, Timmenâyak of Bâkavali, Pedenâyak of Arasanôr, Muttinâyak of Orage, Dêve Nâyak of Kâge, Chaude Nâyak of Ballênahalli, these heads of the militia, accompanied by 4,000 Brahmans who followed the accountant (*karanaka*) Chikarasa, 5,000 followers of Muppina Bhairênâyak, 5,000 followers of Halîkâra Mâlinâyak, 6,000 followers of Yasalôra Tuppenâyak, 7,000 persons including *sâlumûle-seti* (caravans of merchants ?), *pattanasvâmis* (heads of merchants and towns), 5,000 *panchalas* (goldsmiths, carpenters, etc.), 2,000 *kelas* (barbers) and *maḍivalas* (washermen), comprising 101 families (*kula*) and 18 castes (*jâtî*), . . . all left with nine palanquins, 1,700 litters, 7,200 umbrellas, 12 lakhs of cattle and 7 700 carts. They carried the gods Bairadêvaru and Mahadêvate of 40 bâdas (villages) on carts and appointed Mudhajîya and Râmajîya to look after their worship. Five lakhs of cows moved with the party . . .

As the Nâyak's followers moved on without stopping they were encountered by Sûnenâyak of Mandogadî. But he was killed and his head was cut off and thrown in a ditch, and his troops were destroyed and his cattle carried off. The Nâyak and his followers next plundered Kalyân and went to Hattîkotahalli and Hirîyur. While they were proceeding further, the king of Dillî who had heard of the emigration of the Nâyak sent 770 *khans* (generals) under Malokhân to intercept him and attack his army. These khâns soon went in pursuit of the Nâyak who knowing of this crossed the Heddoie (lit. big river, used for the river Krishnâ and sometimes for the Tunga-bhadrâ) and ordering his war-drums to be sounded formed the 7,700 carts of his into a temporary fortress or stockade and attacked the 770 khâns and defeating their

troops and killing them had the *dharmagāle* (blowing of trumpets to declare the cessation of hostilities) sounded. He next went to Hampi, once again had his drum (*ḍummāna* also called *ramadōlu*) beaten, and washing his *bhalleya* (lance) in the river Tungabhadra, bathed with all his followers in that river. He also made several gifts to gods and Brahmins.

The Nāyak proceeded once again on his march camping at Dāndigādu, Chimatarakaldurga (Chitaldrug) and Holalkere, had the drum beaten at Guntanūr and halted with all the Nāyaks and cattle at the place.

While there, the Nāyak had a dry pole of *kakke* (*Cassia fistula*) brought into his royal residence and churned whey therewith. But the pole, however, sprouted and the goddess Mahadēvate appeared therefrom. The god Bhairava of forty *bādas* (villages) also appeared at Holalkere town. The Nāyak got the milk of his cattle at Sondekola, Godamanahāl and Jannige-hala and offering worship to the gods with the milk, etc., feasted all his followers and rewarded them with presents of cloth.

In the meanwhile Mallappodeyar, son of Narasimhabhūpāla, King of Chitrakal (Chitaldrug), sent his agents to the Nāyak (Hundi Hetta Nāyak) inviting him to his capital. Accordingly the Nāyak went there and represented to him that the great Sultan of Dilli married his daughter and planned the capture and punishment of his followers and that in order to escape from him he had emigrated with his whole party and come to the place. The king Narasimha, hearing this, honoured the Nāyak with the customary presents of *vileya* (betel) and *udugore* (cloths) and the Nāyak settled in peace at Guntanūr.

We next have seven lines in praise of the king Vira-ballāla, son of Vishnu-ballāla of Haleiyabid of Hoyasana-nād the meaning of which may be summarised as follows.—

The kings of Chōla, Kalinga, Barbara, Turushka, Varāta . . . Maruhāta all live by taking refuge in Ballāla's valour. His queen was Padmaladēvi equal to Arundhatī, Lakshmi, etc. Their son was Narasimha whose glory spread in all directions.

Coming to the main story we next learn that Narasimha, the prince, reported the arrival of Hundi Hetta Nāyak to King Ballāla and at the invitation of that king Hundi Hetta Nāyak with all the 101 families of Kuñchatiga Nāyaks and accompanied by Narasimha repaired to the court of king Ballāla and offering jewels and gold and silver flowers at the feet of the king prostrated before him and stood in his presence with hands folded. The king Ballālarāya sent for Māranagauda of Huliyār and asked him about the Kuñchatiga Nāyaks. Māranagauda reported to the king that Hundi Hetta Nāyak was the chief of the 101 Kuñchatiga families and thus entitled to the first *vileya* (offering of betel-leaf on ceremonial occasions) and that he also had the right to dispose of disputes where the members of the

community broke the rules of caste. Then the king ordered the *vileya* of the left hand and right hand to Hundi Hetta Nâyak and Mâranagauda and granted to the Nâyak a sâsana conferring certain rights on him on Monday, the 5th lunar day of the bright half of Vaiśākha in the year Âṅgîrâsa, 1232 of the Śālivāhana era.

The Nâyak had or was given the titles lord of Vodegere, warrior of Sidigere, Bhîma of boundary disputes, chief over boundaries, a hero in battle, terrible in war, destroyer of the Turuka army, punisher of 77 khâns, a rope to bind the enemies, a stick to kill enemies, enemy to those who disputed his titles (?), a hook to the throats of hostile Kuñchatigas. He was exempt from tank cess, cart-tax and *pandal* tax in marriages in Mukanna Chalatiya ?, Hartal, Ballâlasamudra, Dûlhalli, Gondihalli, Kâlumara, Benakal, Dêvapura, Narasîpura, Doddagatta, Talige, Kalugûli Hatti, Duggavara, Tâleya, Madêru, Malli Singanahalli, Emmaganûli, Gîlkanhalli, Nandana Hosûli, Kaladêvanahalli, Mugulekatte and Nakikeere.

The usual rewards or punishments to those who protect or destroy previous grants are next given. The signature of the king Ballâlârâya as Śrî Viṣṇupâksha concludes the grant.

#### *General Remarks*

This copper-plate record is carved on five plates (16" × 5"), each of which has nearly ten lines of writing. The inscription begins on the front side of the first plate and is continued on the back of the second plate and on both sides of the remaining plates. As the record was not complete, it was continued on the back of the first plate. It purports to describe the marriage of the daughter of a chief of the Kuñchatiga Vokkaliga families with the Sultan of Delhi and the attack on the Kuñchatigas under the orders of the Sultan due to jealousy and the consequent wholesale emigration of the 101 families of the Kuñchatigas to Chitaldrug, Guntanûli (a village in Chitaldrug Taluk), etc., and the protection given to them by the Hoysala king of Halebid named Ballâla and his son, Prince Narasimha. As the queen of this Ballâla is named Padmale and his son Narasimha, he is evidently Ballâla II (1173-1220). But the date given in line 97 *viz*, Ś 1232 is too late for him. The marriage of the chief's daughter to the Sultan of Delhi is dated in Ś 1135 Prabhava. This date is too early for the Mussalman occupation of the Dekhan and the defeat of the Delhi troops near the river Kûshnâ or Tungabhadra (Heddoie in line 60). Further the dates given *viz*, Ś 1135 Prabhava and Ś 1232 Âṅgîrâsa are irregular for the cyclic year named Ś 1135 is Śîmuka and the nearest Prabhava is Ś 1129. Similarly Ś 1232 is Sâdhârâna and the nearest Âṅgîrâsa is Ś 1254. The interval between the dates given is 97 years and it is not easy to believe that Hundi Hetta Nâyaka lived 97 years after marrying his daughter. Further there is also visible in the plates a tampering with the figures of the dates given. Thus in Ś 1135, the second digit was at first 6, later changed to 2 and



finally altered to 1. In Ś 1232, the second digit was changed from 7 to 1 and finally to 2, the third digit was changed from 7 to 3 and the fourth altered from 4 to 2.

The characters, too, of the plates do not appear to belong to the 13th century A.D., though there is a general attempt to imitate the Hoysala letters of the period. Thus *chā* in line 5 of V B, *ko* in line 8 of V A, *ho* in line 2 of V A, *gi* in line 10 of V A, are all definitely modern, *dh* in line 12 of III B, also *thā* in line 4 of I A, etc., are pierced at the bottom by a vertical line as in the modern Kannada characters. So also the use of the words *kāgaya* in line 12 of III B and *vivāhavāguttade* in line 9 of II B and *tetekondu* in line 8, V A appear to belong to modern times. The grant abounds in errors of spelling. Thus it seems to be spurious.

Of the places mentioned in the record Hiriyū is the headquarter of the Taluk of that name in the Chitaldrug District, Mysore State, so also Holalkeere, Guntanūr, Sondekola and Godamanahāl are villages in the Chitaldrug Taluk. Vodageere and Sidigere are pointed out by some Kuñchatigas to be the same as Voddageere and Sididoregal in Koratagere and Madhugiri Taluks. Some of the other villages seem to be also situated in the Chitaldrug and Tumkur Districts.

At the same time there is a tradition among the Kuñchatigas that their ancestors lived near Delhi and that one of their chiefs fled from his country to escape the importunity of a Mussalman chief who wished to marry his beautiful daughter. Also Unde Yattarāya is ranked among the progenitors of this caste, as we find that on all ceremonial occasions *tāmbūla* is set apart in his name (see Kuñchatigas pp 17-39 of the Mysore Tribes and Castes, Vol IV, by Ananthakrishna Iyer). This tradition is found modified in the present copper plate. The date S' 1232 of the grant corresponds to A.D. 1310, though not the cyclic year, and at this time there were frequent invasions of the country by the Mussalman troops of Delhi and it is possible that one of the generals carried off a Kuñchatiga girl to Delhi. But beyond recording a possible variant of the tradition current among the Kuñchatigas the grant is spurious and cannot be relied upon for any historical purpose.

## 2

### HASSAN DISTRICT.

#### BELUR TALUK.

At Bêlūr, on broken stones in the lower pavement near the Vīra Nārāyana shrine in the compound of the Kēśava temple. PLATE XXII

Size 4' 2" × 2' 4".

Kannada language and characters.

ಬೇಲೂರು ವೀರನಾರಾಯಣ ದೇವಸ್ಥಾನದ ಮುಂದುಗಡೆ ಅಂಗಳಕ್ಕೆ ಹಾಸಿದ ಕಲ್ಲು ತುಂಡುಗಳ ಕೆಳಮೊಗದಲ್ಲಿ

ಪ್ರಮಾಣ 4' 2" × 2' 4"

### Iನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಶ್ರೀ ಪೃಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾ . .
- 2 ಮೇಶ್ವರ ಪರಮ ಭಟ್ಟಾರಕ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ಸರ್ವ
- 3 ಮಣಿ ಮಲೆ ರಾಜರಾಜ ಮಲಪರೊಳ್ಗಂಡ ಗಂಡ ಬೇರುಂಡ .
- 4 . ದನ ಸಹಾಯ ಶೂರ ಶನಿವಾರ ಸಿದ್ಧಿಗಿರಿ ದುರ್ಗಮಲ್ಲ ಚಲ
5. ನಿಶ್ಯಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಳ ವೀರ ಬಲ್ಲಾಳ ದೇವರ

### IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

- 6 ಒಟ್ಟಿಯರಾವುತನ ಮಹಿಮೆ ಯೆಂತೆಂದೊಡ || ಕಡಪಿಂದಾದ್ಬುರ
- 7 ದೆ ಕಡಲ್ನೀಮೆಯಂ ಲೆ ಮೇಲೆ ನಡವಾಗಳ್ ವೀರಬಲ್ಲಾಳನ ಬೆಸದಿ
- 8 ಮಂನೂಂಕಿ ಬೀರರ್ಸೆಡೆವೆನ ಕೋಪದಿಂ ಭೋಂಕನೆ ಮನಣನಾತ್ಮೋದ್ಭವಂ
9. ಗ್ಗಡ ದಾಳ್ಮೆತ್ತೇಭದೊಳ್ ತಳ್ಳಿಡಿದನೆನೆ ಭಟ್ಟಬ್ಬಿಟ್ಟಿಗಂಗಾರ್ಸಮಾನಂ ಆಳಾಪಂ
- 10 ಲನುಂಬಾಳೊಳ್ ಸಂಕಮನ ಪಡೆಯನಾನೆಯ ಘಟೆಯಂ ಗೊಳಿ
- 11 ಉದಘಟಿದಂ ಕಾಳೆಗದೊಳ್ಕಾಯೊ ಮಾರಿಯಕ್ಕನ ತನಯಂ || ಕಡನದೊ

### IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ

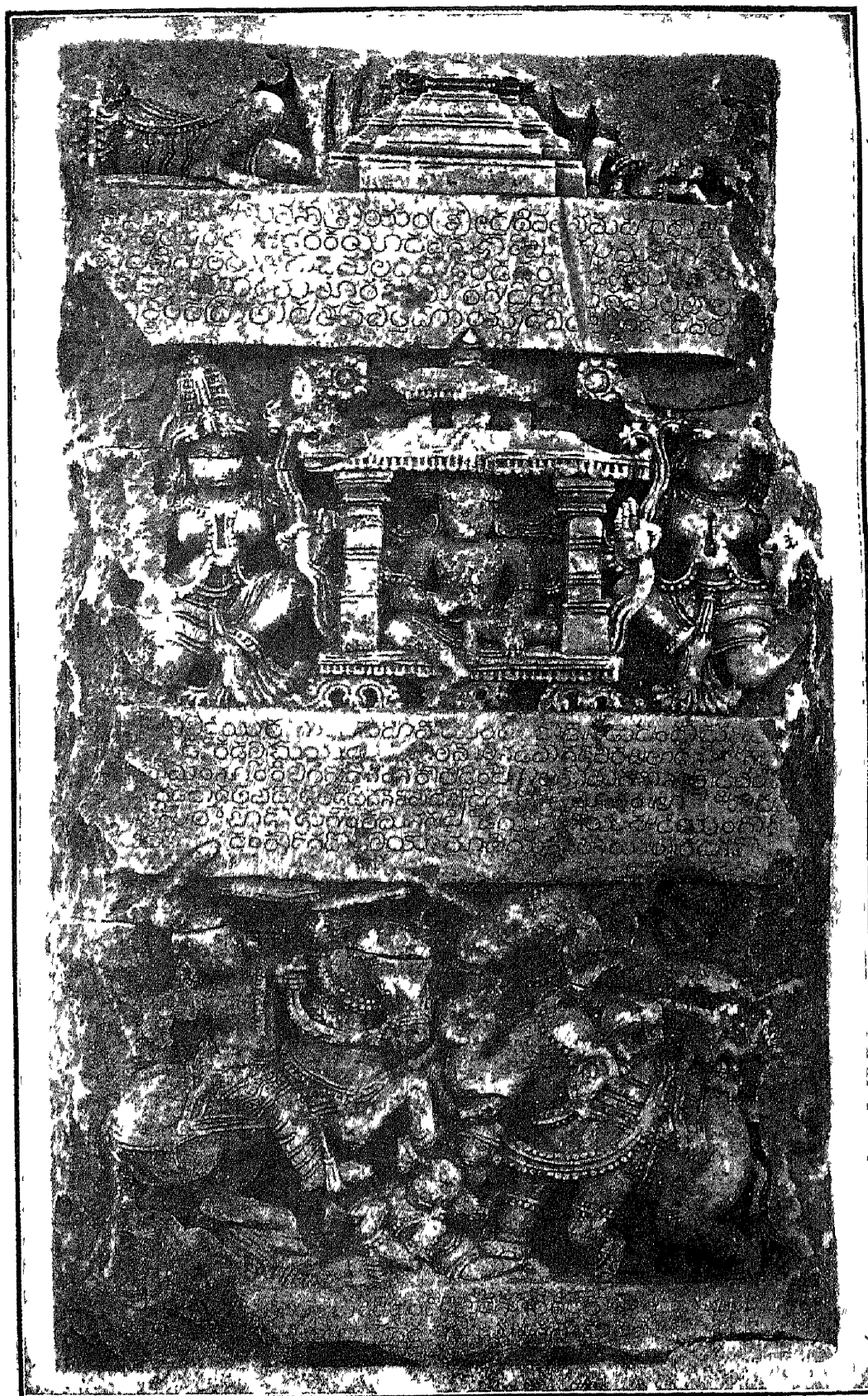
12. . ಸೂಸುವ ಖಂಡದಿಂದೆ ಪೆರ್ಚಿದ ನೆರೆನೊತ್ತರೊಳ್ಳು ಸಿದ್ಧಿದಲಿ (?)
13. . ವಕರುಳುಪುರಮಡುತಮಾ (?)
- 14 ಳಿಗಣ್ಣಿ

### Note

This is a *vīṇagal* describing the exploits of a warrior named Bittiya-iāvuta who fought for his master Viṇaballāladēva, the Hoysala king. The hero is said to have defeated troops of elephants while he himself sat on horseback. This is shown in the sculptures on the *vīṇagal*.

The battle is stated to have taken place between the Kalachuriya king Sankama and the Hoysala king Ballāla. A son of Masana, not named, is said to have been killed while seated on an elephant by Bittiya-iāvuta (who is also called Bittiga in line 9).\* The actual place of battle is not named but it is stated in line 7 that when the enemy came in rage to invade the coastal tracts (*kadal-sīme*), Ballāla ordered his forces to fight against them. Masana, referred to in this record is probably the same warrior as the Kadamba general who was defeated by Vishnuvardhana near Bankāpur (E C V Belur 124) in 1133 A D. See also M A R 1910, P 31.

It is possible to interpret the passage as meaning that Bittiga was the son of Masana and that he killed several warriors seated on elephants.



CHANNAKESAVA TEMPLE AT BELUR VIRAGAL (No 2—p 99)



No date is given. But the mention of the name of Sankama who was one of the contending parties gives us a clue to the date. He was evidently the Kalachurya king of that name, who was the son of Bijjala and who ruled from 1176 to 1181 A.D. Vira Ballála who fought against him was Ballála II, the Hoysala king, whose reign lasted from 1173 to 1220 A.D. There was constant fighting between the Hoysalas and Kalachuryas about this time, and the battle must have taken place between 1176 and 1181. Two other viragals (namely, Ep. Carn VI, Mudgere 33 and the one noticed in M. A. R. 1915, page 53), also refer to this war and give its date as 1179 A.D.

Several letters at the beginning and end of each line in the record are lost and hence the meaning of some passages is not very clear.

## 3

In the same town Bêlûi, on the northern wall in the eastern entrance of the Chennakêśava Temple

Size 1' — 9" × 1' — 2"

Kannada language and characters

ಬೇಲೂರು ಚನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಪೂರ್ವಬಾಗಿಲ ಒಳಗಡೆ ಬಾಗಿಲಿನ

ಉತ್ತರಕ್ಕೆ ಗೋಡೆಯ ಮೇಲೆ

ಪ್ರಮಾಣ 1' — 9" × 1' — 2'

1. ಶ್ರೀ ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯಶ್ಚ ಶಕ ವರ್ಷ ೧೧೬೩ನೆಯ ಪ್ಲವಸಂವ
2. ತ್ವರದ ಪುಷ್ಯ ೭ ಬು | ಬೆಲೂರ ಶ್ರೀ ಚನ್ನಕೇಶವ ದೇವರಿಗೆ
3. ಶ್ರೀ ಮನುಮಹಾಪ್ರಧಾನಂ ಪೋಲಾಳ್ವದಂಣಾಯಕರ
4. ಸೇನ ಬೋವ ಕಾಮಾವೆಯ ಮಗ ದೇವಣ್ಣನು ಉತ್ತರಾಯಣ ಸಂಕ ಮಾ
5. ಣದಲು ಅಧಿಕಾರೋಗಣಿಗೆ ಹೊಂಗೆ ಹಾಗ ವೊಂದ ಪ್ರ ದಿ[೬]ಯಂ
6. ಬೀಜವೊಂನಾಗಿ ಮಹಾಜನಂಗಳಿಗೆ ನಡಸುವಂತಾಗಿ ಕೊಟ್ಟು ೨ . . .
7. ದ್ರಾಕ್ಷ್ಯಸ್ಥಾಯಿ ಶ್ರೀ || ಮಾಕಯ ಹೆಗ್ಗಡೆಯರ ಅಳಿಯಕಾಮಯ್ಯ .

*Transliteration.*

1. śrī svastī śrī jayābhyudayaś cha Śakavarsha 1163 neya Plava-samva-
2. tsarada Pushya ba 7 Bu | Beluhûra Śrī Chennakêśava-dêvarige
3. sîmanu mahâ-pradhânam Pôlâlvadamnnâyakara
4. Sê nabôva Kâmauveya maga Dêvannanu uttarâyana sankramâ-
5. nadalu adhikârîôganega honge hâga vonda vridiyam
6. bijavomnâgi mahâ-janamgalige nadasuvantâgi kotta ga 2 [â-chan-].
7. diârkka-sthâyi śrī || Mâkeya-heggadeyara alyia Kâmayya

*Translation.*

Be it well May there be victory and prosperity On Wednesday the 7th lunar day of the dark half of Pushya in the year Plava Ś 1163, Sê nabôva Dêvanṇa,

son of Kâmauve and a subordinate (?) of the illustrious mahâpradhâna Pôlâlva-dannâyaka presented to the mahâjanas two gadyânas as capital deposit in order that from the interest thereon at the rate of one *haga* for a *hon* they might provide for extra feeding on the day of uttarâyana sankiamana as a service to the god Chennakêśava of Beluhûr. May this stand for as long as the sun and moon endure.

Kâmayya, son-in-law ? (*alya*) of Mâkeya-heggade

#### Note

This record is apparently of the reign of the Hoysala king Sômesvara since though the king is not named in the grant, the date given which corresponds to Wednesday 25th December 1241 A D falls within his reign (1233-1254). Pôlâlva-dannâyaka was a minister under Narasimha II and built the famous Hanharêśvara temple at Hanhar in the Chitaldrug District (see E. C. XI Davangere 25 of 1224 A D)

#### 4.

In the same town Bêlûr, on a stone slab in the paved floor outside the western wall of the southern doorway of the Kêśava temple.

Size 3' × 2' — 2"

Kannada language and characters.

ಬೇಲೂರು ಚನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣ ಬಾಗಿಲ ಪಶ್ಚಿಮ ಗೋಡೆಯ ಹೊರಗಡೆ  
ನೆಲಕ್ಕೆ ಹಾಸಿರುವ ಬಳಪದ ಕಲ್ಲಿನಲ್ಲಿ.

ಹೊಸಗನ್ನಡಕ್ಕರ ಮತ್ತು ಭಾಷೆ

1. ಭಾವ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ ಶುದ್ಧ ೧೧ ಲೂ ಯಿಂಗುಳದ ಮಲ್ಲರಾಜನ ಮಗತಿ
2. ರುಮಲಯನು ಕೇಶವ ದೇವರಿಗೆ ಹೊಡಪಂಟು ಕೃತಾರ್ಥನಾದನೂ

#### Note

This is an inscription engraved on the floor, under the orders of one Tirumalaya, son of Mallarâja of Ingula, to show that he visited and made obeisance to the god Kêśava (of Bêlûr) on the 11th lunar day of the bright half of Bhâdrapada in the year Bhâva

#### 5

On another slab near the southern doorway of the Kêśava temple

Size 2' — 6" × 1' — 4"

Telugu language and characters.

ಅದೇ ದಕ್ಷಿಣ ಬಾಗಿಲು ಮುಂದುಗಡೆ ಶ್ರೀ ಚಕ್ರದ ತಳಹದಿ ಮೇಲೆ ಹಾಸಿರುವ ಚಪ್ಪಡಿ ಕಲ್ಲಿನಲ್ಲಿ  
ತೆಲುಗಕ್ಷರ ಮತ್ತು ಭಾಷೆ

1. ಪ್ರಸಿದ್ಧ ನಾಗಯ ಚೆನಪ್ಪನಿ ನಿತ್ಯ
2. ಮುಲು ಪದಿವೇಲು ವಂದನಲು

*Note.*

This, like the previous number, records the salutation of a devotee named Pannala Nāgaya to the god Chennappa (Chennakēśava) in the Kēśava temple at Bêlû.

## 6

In the same temple on the 2nd set of steps leading from the east to the main temple from the platform

Modern Kannada characters and language

ಅದೇ ದೇವಸ್ಥಾನದಲ್ಲಿ ಕಲಶವ ದೇವರ ಗುಡಿಯ ಮುಂದೆ ಪೂರ್ವದಿಕ್ಕಿನ ಮೆಟ್ಟಿಲುಗಳ ಮೇಲೆ

- |                   |                  |                   |
|-------------------|------------------|-------------------|
| 1. ಮಲ್ಲವ್ವರು      | 2. ಲಕ್ಷ್ಮಮ್ಮನವರು | 3. ದೇವಾಜಿಯಮ್ಮನವರು |
| 4. ಕ್ರಿಣಾಜಮ್ಮನವರು | 5. ಕಾಂತಮ್ಮನವರು   |                   |

*Note.*

The names of some female devotees who visited the temple of Kēśava are inscribed here. They are Mallavêru, Lakshammānavaru, Dêvājyāmanavaru, Kṛinājammanavarū, Kāntāmmānyavarū. The figures of these ladies are incised roughly above the names. It is probable that the last four names are of those connected with the royal family of Mysore.

## 7

In the same Kēśava temple at Bêlû, on a stone slab in the ceiling of the nava-ranga hall in the Bhāshyakāra shrine

Kannada language and characters

ಅದೇ ದೇವಸ್ಥಾನದ ಬಾಷ್ಯಕಾರ್ಯ ಸನ್ನಿಧಿಯ ನವರಂಗದ ಬಾಗಿಲಿನ ಒಳ ಅಂಕಣದ ಮೇಲ್ಭಾಗದಲ್ಲಿ  
ಹಾಸಿರುವ ಕಲ್ಲಿನ ಒಳಭಾಗದಲ್ಲಿ

ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ

- |                        |                                     |
|------------------------|-------------------------------------|
| 1. ಭುಜಬಲವೀ [ರ]         | 3. ಜ್ಞಾನಿ (?) [ದೇ]ವ ಲೋಕ ಪ್ರಾಪ್ತನಾದಂ |
| 2. ನಾರಸಿಂಹದೇವನ ಕಾಮಯಮಹಾ |                                     |

*Note*

This records the death of one Kāmaya, a dependant of the Hoysala king Narasimha.

## 8

In the same Taluk and hobli of Bêlûr, on a boulder to the east of the village Yelahanka

Nandi Nâgarî characters

*Transliteration*

1. śrî Viśvanâtha-dî-	5 ya kattisidada kodagiyâgi yâ-
2. kshitaïyyanavarî-	6 va terugadeyam yillade sarva-
3 ge Damnâyaka Singa-	7 mânyavâgi bîjavariya-
4. ma Gumamnnamgalu kere-	8 lî kottaru

*Note.*

This records the gift as *sarvamânya* (free from taxes) *kodagi* (grant of land) of some field to Visvanâtha-dîkshitaïya by Dannâyaka Singama and Gummanna for having built some tank.

## 9.

**KADUR DISTRICT**

KOPPA TALUK.

First copper plate grant of Chennavîra-Vodeyar, chief of Dânivâsa, dated S ' 1506 in the Jaina basti in Yedehalli now in the possession of Joyis Venkatakrishnaiya at Tarikere in the Tarikere Taluk Engraved on the back side of E. C. VI Koppa Taluk No 24

Kannada language and characters

**ಕಡೂರು ಡಿಸ್ಟ್ರಿಕ್ಟಿನ ಶಾಸನಗಳು**

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಯಡೆಹಳ್ಳಿಯ ನರಸಿಂಹರಾಜಪುರದ ಜಿನಬಸ್ತಿಯ ತಾಮ್ರಶಾಸನ ಈ ಶಾಸನವು ಹಿಂದೆ ಕೊಪ್ಪ ತಾಲ್ಲೂಕ್ 24ನೆಯ ನಂಬರಾಗಿ ಮುದ್ರಿತವಾಗಿರುವ ಶಾಸನದ ಹಿಂಭಾಗದಲ್ಲಿ ಬರೆದಿದೆ.

ಈಗ ಈ ತಾಮ್ರಶಾಸನವು ತರೀಕೆರೆಯಲ್ಲಿರುವ ಜೋಯಿಸ ಟಿ ಸಿ ವೆಂಕಟಕೃಷ್ಣಪ್ಪಯ್ಯ ಮತ್ತು ಬಿ ದೇವರಭಟ್ಟರವರಲ್ಲಿದೆ.

- 1 ಸುಭಮಸ್ತು | ನಮ ಸುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ [ಚಾರ]ವೆ
- 2 ತೈರೋಕ್ಯ ನಗರಾರಂಭಮೂ [ಲ]ಸ್ತಂಬಯಶಾಂಬವೆ || ಸ್ವಸ್ತಿಶ್ರೀ
- 3 ವಿಜಯಾದ್ಭುತಯ ಶಾಶಿವಾಹಶತ್ಕವರುಶ ಗಂಜನೆಯ ಸಂದರ್ಶಮಾನ |
- 4 ತಾರಣನಂ | ಅಶ್ವಿಜಶು ೧೦ ಮಿ ಆದಿವಾರದಲು ಶ್ರೀಮತು | ದಾನಿನಾ
- 5 ಸದೆ ಚೆನ್ನರಾಯವಡೆರ | ಮಕ್ಕಳು ಚಿಕ್ಕವೀರಪ್ಪವಾಡೆರು ಮಕ್ಕಳು ಚೆನ್ನವಿ
- 6 ರವಾಡೆರು ಗೆರಸೊಪ್ಪ ಸಮಂತ್ರ ಬದದೇವರ ಸಿಕ್ಕರು | ಗುಣಬದ್ರದೇವರು | ಸಿಕ್ಕ
- 7 ರು | ವಿರನನದೇವರಿಗೆ | ಕೊಟಭೂಮಿಕ್ರಯಪತ್ರದ ಕ್ರಮವೆಂತೆಂದರೆ | ಭಾಳಪಾ[ಲ]
- 8 ಬಂದಸ್ವನಮಗಲಿಂಗಂಣನು | ನಷ್ಟಸಂತನ ವಾಹೋದನಂಮಂದ | ಆತನ ಭೂ
- 9 ಮಾನಾಗಲಪುರದ ಗ್ರಾಮದವಳಿಗೆ ತೆಂಗಿನ ಹಿ [ತ] ಲಗದ್ದೆರ್ಬ ಕಂಡುಗವಂಭ



10. ತ್ತು ಬೀಜವರಿ | ಆ ಭೂಮಿ ನಮು ಅರಮನಿಗೆ ಹರವರಿಯಾಗಿ ಬಂದೆ
11. ಸಂಮಂದೆ | ಯೀ ವೀರಸೇನದೇವರಿಗೆ ಕ್ರಿಯಾವಾಗಿ ಕೊಟ್ಟಿವಾಗಿ | ಆ ಭೂಮಿ
12. ಗೆ ಸಲುವ ಕ್ರಯದ್ರವ್ಯ | ಲಕ್ಷಣ ಲಕ್ಷತ ತತ್ಕಾಲೋಚಿತ | ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ ಉ
13. ಭಯವಾದಿ ಸಂಪ್ರತ್ತಿಪನ ಕಾಲ ಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ ಪಿಯ ಸಾಹೆ ನಿಜಗ
14. ಟ್ತಿ ವರಹಗೆ ೩೨ ಅಕ್ಷರದಲು ಮೂವತ್ತು ಯೆರಡು ವರಹನು | ತರವಿಸ ಉಳಿ
15. ಯದೆ | ಸಲೆಸಾಕಲ್ಯವಾಗಿ ಸಲ್ಲಿಸಿಕೊಂಡೆವಾಗಿ | ಆ ಭೂಮಿಗೆ ಸಲುವ ಚತ್ತು
16. ಸೀಮೆಯವಿವರ | ಮೂಡಲು | ಈಗದ್ದೆಯ ನೀರವರ್ತಕಲ ಆಗಲಿಂದಂಪಡುಲು |
17. ತ್ತೆಂಕ್ಕಲು ಕೆರೆ ಏರಿಯಿಂದಂ ಬಡಗಲು | ಪಡುವಲು ಗುರುವಪ್ಪಹೆಬರುವನ ತೋ
18. ಟದಿಂದಂ ಮೂಡಲು ಬಡಗಲು ಹಾನಂಬಿಯಿಂದ ತ್ತೆಂಕಲು | ಯಿಂತ್ತಿಚತ್ತುಸಿ
19. ಮೆ ವಳಗುಳ್ಳ | ನಿಧಿ | ನಿಕ್ಷೇಪಜಲ | ಪಾಸಣ | ಅಕ್ಷಿಣ | ಆಗಮಿ | ಸಿದ್ಧಶಾಂ
20. ಧ್ಯಂಗಳೆಂಬ | ಆಪ್ತಾಭೋಗ ತೇಜಸಾಂಮ್ಯವನು ನೀಲು ನಿಮು ಶಿಷ್ಯರು ಪಾ
21. ರಂ ಪರಿಯವಾಗಿ ಸುಖದಿಂ ಬೋಗಿಸಿ ಬಹಿರಿ ಯಂದಂ ಬರಸಿಕೊಟ ಕ್ರಯಶಾ
22. ಶನಪಟ ಯಿದಕ್ಕೆ ಅಬಿರಾಸೆ ಬಿಟವರು ದೇವಲೋಕ ಮರ್ತ್ಯಲೋಕಕ್ಕೆ ವಿರ
23. ಹಿತರೂ | ಶ್ರೀಹತ್ಯ | ಗೋಹತ್ಯಕ್ಕೆ ಬಜಿನರಹರೂ || ವಿರಪವ
24. ಡೆರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

### Transliteration

- 1 subham astu namas [t] unga-śiras-tuṇbi-chandra-chāmaia-[chāia] ve
- 2 trailôkya-nagarâ-rambha-mû [la] stambaya Śâmbave " svastî śî
- 3 vijayâdbhudaya Śâsivâha-śakka varuśa 1506 neya sanda vartamāna !
- 4 Tâiana sam ! Âśvijâ sū 10 mî Âdivâradalu śrîmatu ! Dânivâ-
- 5 sada Chennarâya-vadeia ! makkalu Chikka Vîappa Vâderu makkalu Chennavi-
- 6 ra Vâderu Gerasoppe Samamtta bad[r]a- dēvaia sisyarū Gunabādra- dēvaia sisya-
- 7 ru ! Vîrasēna-dēvarige ! kota bhûmî kraya-patrada krama-ventendare Bhâlepâ [la]
- 8 Bandappana maga Lingannanu ! nashta-santana vâ [gî] hôda sammamda ! âtana bhû-
- 9 mî Nâgalapurada grâmada valage tengina-hitāla-gadde kha 9 kanduga vambha-
- 10 ttu bijavarî ! â bhûmî namma âramanige haravarîyâgi banda
- 11 sammamda ! yî Vîrasēna-dēvarige kreyâvâgi kotthevâgi ! â bhûmî-
- 12 ge saluva kraya dravya ! lakshana-lakshita tatkalôchita ! madhyasta- parikalpita u-
- 13 bhaya-vâdi-samprattipanna kâla-parivarttana-kke saluva piyasâhe-nîja-ga-
- 14 tthi varaha ga 32 aksharadalu mûvattu yeradu varahanu ! taravisa uli-
- 15 yade ! sale-sâkalyavâgi sallisi-kondevâgi ! â bhûmige saluva chattu-
- 16 sîmeya vivara ! mûdalû ! î gaddeya nîra-erra-kala âgalindam padulu.
- 17 ttenkkalu kere-êriyindam ba [da] galu | paduvalu Guruvappa Hebaruvana tō-

- 18 tadindam mûdalû | badagalu Hânambiyinda ttenkalu | yinttu chattu-si-  
 19. me-valagulla | midhi | nikshêpa jala | pâsana akshîni | âgami | siddha  
 sâam-  
 20 dhyamgalemba | âshthâ-bhôga tēja-sâmmya-vamnnu nîu nimma śiśyaru pâ-  
 21 rampariyavâgi sukhadim bogisi bahiri yandam barasi kota kraya śâ-  
 22 śana pate yidakke abilâse bitavaru dêvalôka martyalôkakke vira-  
 23 hitarû | śrihatya | gôhatyakke bajinaraharû || Virapa-va-  
 24 deru srî śrî śiî śrî śiî siî śrî.

### Note

A reference to this and seven other copper plate grants received from Lakshmî-sêna-bhattâraka-pattâchârya of the Jaina matha at Singanagadde, Narasimharâjapur registering gifts to the matha from Chennarâja Vodeyar and Chennavîrappa Vodeyar of Dânivâsa has been made on p 18, Mysore Archæological Report for 1919 No details, however, have been given there of the grants Of these, four have been already published in *Epigraphia Carnatica* Vol. VI Kadur District inscriptions, Koppa Taluk Nos 21-24 Of those that are unpublished therein one is a very short and incomplete record containing three lines only having merely the usual invocatory verse addressed to Śambu and the letters “svasti śrî jayâbhyudaya Sâlivâhana-śaka-varusha” The remaining three grants are published in this report.

These eight grants are engraved on four different copper plates, each face of the plate containing a separate grant. All the four plates seem to have been attached to a single brass ring which had a boar seal On the front side of the 1st plate the inscription Koppa Taluk No 21 has been engraved and on its back the incomplete inscription previously referred to On the front side of the 2nd plate Koppa Taluk No 22 is engraved and on its back is Koppa Taluk No 23 The third plate has on one side Koppa Taluk 24 and on its back No. 9 of the present Report The fourth plate has on its front and back Nos 10 and 11 of the present Report.

As regards the object of the grants all the seven records except Koppa Taluk 21 refer to sales of land to the Jaina guru Virasêna, disciple of Gunabhadra, who was a disciple of Samantabhadra of the village Gêrasoppa (noted for the falls of the Śarâvatî river nearby) The donor or the seller was Chennavîrappavodeyar, son of Chikavîrappa-Vodeyar, who was the son of Chennarâya-Vodeyar, chief of Dânivâsa (a village in Narasimharâjapura Sub-Taluk, Kadur District) Of these however, two *i e*, Koppa 22 and 23 are dated in Ś 1407 and 1405 and the rest are dated in Ś 1506, 1507 and 1509 with the exception of Koppa 21. But the same donor and donee could not have lived for more than 100 years Further Koppa Taluk 21, referred to above, registers a grant by Chennarâya-Vodeyar to the guru Samantabhadra of

Gêrasoppa in Ś 1355. Now if the donee of the other grants here is the grandson or disciple's disciple of Samantabhadra of the above grant, the difference of more than 150 years in Koppa 24 etc, cannot be accounted for easily in two generations

We shall now study the dates of these grants in greater detail. The date of Koppa 24 is S' 1506 Tārana sam Phâl śu 13 Gu which corresponds to Thursday 4th March 1585 A D. On its back is printed No 10 of the present report the date of which is S' 1506 Âśv śu 10 Â which corresponds to Sunday 4th October 1584 A D. Nos 10 and 11 of the present Report have the dates S' 1507 Pârthiva sam Chai. ba. 7 Â and S' 1509 Sarvajit sam Vaiś śu 5 Â which correspond to Sunday 11th April 1585 A D and Sunday 2nd April 1587 A D. The details of the dates of these four records on two copper plates are perfectly regular. Taking the other three grants engraved on the remaining two plates we find their dates to be irregular. Thus Koppa 21 has the date S' 1355 Śukla sam. Chai śu 2 Gu. S' 1355 is however Pramâdin and the nearest year Śukla corresponds to S' 1371. Koppa 22 has the date S' 1407 Prajôtpatti sam Chai ba 7 Â. But S' 1407 is Viśvâvasu and the nearest Prajôtpatti is S' 1433. Further Chai ba 7 of S' 1433 is Friday and not Sunday. Similarly the date S' 1405 of Koppa 23 is Śôbhana and the nearest Śukla is S' 1431. In this year (S' 1431) Phâl śu 2 is Sunday and not Saturday as stated in the grant. It is hence probable that the three records (Koppa 21, 22 and 23) engraved on two copper plates are either spurious or their dating is hopelessly wrong and the later dates S' 1505 etc, contained in Koppa 24 etc, are more trustworthy. This inference is strengthened by a stone inscription in Bâlehalli village in the same Koppa Taluk (E C VI Koppa 5) of S' 1491 Śukla (1569 A D.) containing a grant by Chenna Vîranna Nayaka of Dânivasa, who calls himself a descendant of Chennarâya Vodeyar. Evidently Chenna Vîranna Nâyaka of this inscription is the same as Chenna Vîra Vodeyar of Koppa 24.

The contents of the present record are as follows —

The chief of Dânivâsa named Chennavîra Vodeyar, son of Chikka Vîrappa Vodeyar, who was the son of Chennarâya Vodeyar, sold a plot of wet land named Tengina-hittala-gadde of the sowing capacity of nine khandugas, situated in the village Nâgalâpura to Vîrasêna-dêvar, disciple of Gunabhadra-dêvar who was a disciple of Samanta-bhadra-dêvar of Gêrasoppa village for a sum of 32 varahas. This land is stated to have formerly belonged to one Linganna, son of Bhâlepâ [la] Bandappa who died without issue and hence the estate became escheat to the state. The boundaries of the land are next given and then follow imprecations against those who might violate the grant. The signature Vîrappa Vodeyar is given at the end of the grant.

The words "kraya-dravya-lakshana-lakshita. . . . . Piya-sâhe nija-gatti-varaha" in lines 12-13 denote the nature of the sale transaction and the

coins in which the sale money was paid. The exact significance of the term *piyasāhi-nija-gatti* 'varaha' is not clear. This word is also used in the succeeding numbers.

The village *Nāgalāpura* referred to in this record is a village in *Koppa Taluk* (*Narasimharājapura Sub-Taluk*) situated about 4 miles to the south-west of *Dānivāsa*.

## 10

On a second copper plate from the same basti. Front side

Size 9" × 7"

Kannada language and characters

ಅದೇ ಜಿನ ಬಸ್ತಿಯ ಎರಡನೆಯ ತಾಮ್ರದ ಹಲಗೆಯ ಮುಂಭಾಗದಲ್ಲಿ ಬರೆದಿರುವ ಶಾಸನ.

1. ಸುಭಮಸ್ತು | ನಮಸ್ತುಂಗಶಿರಸ್ತುಂಬಿಚಂದ್ರಚಾಮರ ಚಾ
2. ರವೆತ್ಯೈಲೋಕೈ ನಗರಾರಂಭಾಮೂಲಸ್ತುಂಬಯ ಶಾಂಬವೆ ಸ್ವ
3. ಸ್ತಿ ಶ್ರೀ ಜಯಾದ್ಭುತಯ ಶಾಲಿವಾಹನಶಕ ವರುಷ ೧೫೦೭
4. ಸಂದವರ್ತಮಾನ ಪಾರ್ಥಿವ ಸಂವತ್ಸರದ ಚಯಿತ್ರಬ ೭ ಮಿ ಅದಿ
5. ವಾರದಲೂ ಶ್ರೀಮತ್ತು | ದಾನಿವಾಸದ ಚೆನ್ನರಾಯ ವೊಡೆಯರ ಮ
6. ಕ್ಕಳು | ಚಿಕ್ಕವೀರಪ್ಪ ವೊಡೆಯರಮಕ್ಕಳು ಚೆನ್ನವೀರವೊಡೆಯರೂ | ಗೆರಸೊ |
7. ಪ್ಪೆ ಸಮಂತ್ರ ಬದ್ರದೇವರಸಿಶ್ಯರು | ಗುಣಬದ್ರದೇವರಸಿಶ್ಯ
8. ವೀರಶೇನದೇವರಿಗೆ | ಕೊಟಭೂಮಿಕ್ರಯ ಪತ್ರದ ಕ್ರಮವೆಂತೆಂ
9. ದರೆ | ಬಾಳೆಪಾಲ ತಮಯನಮಗ ನರಸಪ್ಪನು ನಷ್ಟನಂ
10. ತಾನವಾಗಿ ಹೋದಸಂಮಂದ ಆತನ ಭೂಮಿ ಯೀಚಲದಾಳಗ್ರಾಮದಲಿ |
11. ಎಂಟು ಒಂಡುಗ ಬಿಜವರಿಭೂಮಿ ನಂಮ | ಅರಮನಿಗೆ | ಹರವರಿಯಗಿ
12. ಬಂದ ಸಂಮಂದ ಆ ಭೂಮಿ ನೂದಾನಿವಾಸದ ಚೆನ್ನರಾಯ ವೊಡೆಯ
13. ರ ಮಕ್ಕಳು | ಚಿಕ್ಕವೀರವೊಡೆಯರಮಕ್ಕಳು | ಚೆನ್ನವೀರವೊಡೆಯರು ||
14. ಗೆರಸೊಪ್ಪೆಯ ಸಮಂತಬದ್ರದೇವರ ಶಿಶ್ಯರೂ ಗುಣಬದ್ರದೇವರ ಶಿಶ್ಯರು
15. ವಿರಶನದವರಿಗೆ | ಕ್ರಿಯವಾಗಿ ಕೊಟೆವಾಗಿ | ಆ ಭೂಮಿಗೆ ಸಲುವ ಕ್ರ
16. ಯದ್ರವ್ಯ | ಲಕ್ಷಣಲಕ್ಷಿತತ್ಯಾಲೋಚಿತ ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ | ಉಭೆ
17. ಯವಾದಿ ಸಂಪ್ರತ್ತಿಪಂನ ಕಾಲ ಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ | ಪ್ರಿಯ
18. ಸ್ರಾಹೆ | ನಿಜಗಟವರಹ ಗದ್ಯಾಣ ಗ ೩೦ ಅಕ್ಷರದಲು ಮು
19. ವತ್ತು ವರಹಂನು ತಾರವಿನ ಉಳಿಯದೆ ನಲ್ಲಿಸಿಕೊಂಡೆವಾಗಿ | ಆ ಎಂಟು
20. ಒಂಡುಗ ಭೂಮಿಗೆ ಸಲುವ ಚತುಸೀಮೆಯ ವಿವರ | ಮೂಡಲು ನಂದಿಗಾವ
21. ತ್ತಿಂಮರಸೈಯನಗದೆ ಯಿಂದಲೂ ಪಡುವಲು | ಪಡುವಲು ನರಸೊಪ್ಪರದ
22. ಂಹಳದಿಂವಲು ? | ಮೂಡಲೂ | ಬಡಗಲೂದರೆಯಿಂದಲೂ ತ್ತಿಂಕಲೂ | ತ್ತಿಂ
23. ಕಲು ಅರಮನೆ ಗದೆಯಿಂದಲು ಬಡಗಲೂ | ಯಿಂತಿಚತು ಸೀಮೆಯೊಳಗು
24. ಳ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾಶಾಣ ಅಕ್ಷೀಣ ಆಗಮಿಸಿದ ಸಾಧ್ಯಂಗಳೆಂಬ
25. ಅಪ್ಪಭೋಗತ್ತೆ ಜ ಸಾಮ್ಯವಂನು ಆಗುಮಾಡಿಕೊಂಡು ನಿಲು ನಿಮ ಶಿಶ್ಯ
26. ರು ಘಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾಕ್ಷಿಸ್ತಾಯಿಯಾಗಿ ಸುಖದಿಂಭೋಗಿಸಿ
27. ಒಕ್ಕಿಗಿಬಿಂದು ಬರಸಿಕೊಟ್ಟ ಕ್ರಯಸ್ವಾಸನಪಟೆ ಯಿದಕ್ಕೆ ಅಬಿಲಾ

28. ಸೆ ಬಜವರು ದೇವಲೋಕ ಮರ್ತ್ಯಲೋಕಕ್ಕೆ ವಿರಹಿತರು ! ಶ್ರೀಹತ್ಯ  
 29. ಗೋಹತ್ಯಕ್ಕೆ ಬಜನರಹರು ! ಚಂನವೀರವಡರು ಶ್ರೀ  
 30. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration*

- 1 subham astu | namas tunga-siras-tumbi-chandra-châmara-châ-
2. rave trailôkya-nagarâ-rambhâ-mûla-stambaya Śâmbave sva-
- 3 sti śrî jayâdbhudaya Śâlivâhana-śaka varusha 1507
- 4 sanda varttamâna Pârththiva-samvatsarada Chayitra ba 7 mî Âdi-
- 5 vâradalû śrîmattu | Dânivâsada Chemnarâyavodeyara ma-
- 6 kkalu | Chikkavîrappa-vodeyara makkalu Chemnavîrapodeyarû | Gêraso-
- 7 ppe Samamtta-badra-dêvara sisýaru | Gunabadra-dêvara sisýa
- 8 Vîrasêna-dêvarige | kota bhûmî kraya-patrada kramavemttten-
9. dare | Bâlepâla Tammayana maga Naisappanu nashtha-san-
10. tânavâgi hôda sammamda âtana bhûmî Yîchaladâla grâmadali |
- 11 entu khanduga bijavari bhûmî namma aramanige haravariyagi
12. banda sammamda â bhûminû Dânivâsada Chemnarâya-vodeya-
13. 1a makkalu | Chikkavîra-vodeyara makkalu Chemnavîra-vodeyaru ||
14. Gêrasoppeya Samantabadra-dêvara sisýarû Gunabadra-dêvara sisýaru
15. Vîrasânadavarige | kreyavâgi kotevâgi | â-bhûmige | saluva | kra-
- 16 ya dravya | lakshana-lakshita tat-kâlôchita madhyasta-parikalpita-ubhe-
- 17 yavâdi-samprattipanna kâla-parivarttankke saluva priya-
- 18 srâhe | nijagati varaha gadyâna ga 30 aksharadalu mu-
- 19 vattu varahamnu târavisa uliyade sallisi kondevâgi | â enttu
20. khanduga bhûmige saluva chatu-sîmeya vivara mûdalû Nandigâva |
21. Ttimmarasaiyana gadeyindalû paduvalu | paduvalu Narasopurada-
22. m haladim valu ? | mûdalû | badagalû dareyin-dalu | ttemkalû | tten
23. kalu Aramane-gadeyindalu badagalû | yimtti chatu-sîmeyolagu-
24. la nidhi nikshêpa jala pâsâna akshîni âgami sîdha sâdhyamgalemba
25. ashta-bôga tteja-sâmyavamnu âgumâdi-kondu nivu nimma sisýa-
- 26 ru pârampareyâgi âchandrârkka-stâyî-yâgi sukhadim bhôgisi
- 27 bahiri yendu barasi kota kraya-syâsana-pato yidakke abhilâ-
28. se-batavaru dēvalôka marttalôkakke virahitaru | śrî-hatya
29. gô-hatyakke bajanaraharu Chemnavîravoderu śrî
30. śrî śrî śrî

*Note*

This, like the previous number, was also issued by Chenna-Vîrappa Vodeyar, son of Chikka Vîrappa Vodeyar, who was the son of Chennarâya Vodeyar, chief of Dânivâsa in favour of the Jaina priest Vîrasênadêvar, disciple of Gunabhadradêvar, who was the disciple of Samantabhadradêvar of Gêrasoppa. The names of the donor

and donee are given in lines 5 and 15 and at the end of the grant is the signature Chenna-Vîra-Voderu. The sale by the donor to the donee for 30 varahas of a plot of wet land of the sowing capacity of eight khandugas in the village Îchala-dâla which had originally belonged to Narasappa, son of Tammaya of Bâlepâlu village and which had now become the property of the state owing to the failure of the descendants of the last owner is recorded in this grant. The usual imprecation occurs at the end of the grant. The date of the present record is Ś 1507 Pārthiva sam. Chai ba 7 Â which corresponds to Sunday, 11th April, 1585 A D.

Among the boundaries of the land granted in the village Îchaladâla are the villages Nandigâva and Narasopura (lines 20 and 21). Of these Nandigâva is the same as the village Nandigâma, about 4 miles to the south-east of Dânivâsa, the head-quarters of the donor.

## 11

An inscription engraved on the back of the same copper plate.

Kannada language and characters.

ಅದೇ ತಗಡಿನ ಹಿಂಭಾಗ

- 1 ಸುಬಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಭ ಚಂದ್ರಚಾಮರ
- 2 ಚಾರವೆ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಾಮೂಲಸ್ತಂಭಾಯಶಾಂಬವೆ |
- 3 ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾದ್ವಾದಯ ಶಾಲಿವಾಹನ ಶಕವರುಷ ೧೫೦೯
- 4 ನೆಯ ಸಂದ ವರ್ತಮಾನ | ಸರ್ವಜಿತ್ಪುಷಂ | ವಯಿಶಾಕ ಶು ೫ ಮಿ
- 5 ಯು ಅದಿವಾರದಲು ಶ್ರೀ ಮತ್ತು | ದಾನಿವಾಸದ ಚೆನ್ನರ
- 6 ಯ ವಡೆರ ಮಕ್ಕಳು | ಚಿಕ್ಕವೀರಪ್ಪ ವಾಡೆರಮಕ್ಕಳು ಚೆನ್ನವಿರವಾ
- 7 ಡೆರು | ಗೆರಸೊಪ್ಪೆ ಸಮಂತ್ರಬ್ರಹ್ಮದೇವರ ಶಿಷ್ಯರು | ಗುಣ ಬದ್ರದೇವ
- 8 ರ ಸಿಷ್ಯರು | ವೀರಸೇನದೇವರಿಗೆ | ಕೊಟ ಭೂಮಿಕ್ರಯಪತ್ರದ ಕ್ರಮ
- 9 ವೆಂತ್ತಿಂದರೆ ನಾಲಪುರದ ಗ್ರಾಮದೊಳಗೆ | ಸಂಕಂಠನಮಗ ಮಲ
- 10 ಯನ ಡೊಂಕ್ಕಿನ ಕೊಡ್ಡಿಗೆ ಬೀಜವರಿ ಖ ೧೦ ಹತ್ತು ಖಂಡುಗದ ಭೂಮಿ
- 11 ಯು | ಸಲಿಖಟು ನಂಮ ಅರಮನಿಗೆ ಹರವರಿಯಾಗಿ ಭಂದ ಸಂ
- 12 ಮಂದ | ಯೀವೀರಸೇನದೇವರಿಗೆ ಕ್ರಿಯಕ್ಕೆ ಕೂಟವಾಗಿ | ಆ ಭೂಮಿಗೆ ಸಲು
- 13 ವ ಕ್ರಯದ್ರವ್ಯ | ಲಕ್ಷಣಲಕ್ಷಿತ | ತತ್ಕಾಲೋಚಿತ ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ
- 14 ಉಭಯವಾದಿ ಸಂಪತ್ತಿಪಂನ ಕಾಲಪರಿವರ್ತನಕ್ಕೆ ಸಲುವ ಪ್ರಿಯ ಸ್ವಾ
- 15 ಹೆ | ನಿಜಗಟಿವರಹಗಳಂ ಅಕ್ಷರದಲು ನಾಲ್ವತ್ತು ವರಹನು | ತರ
- 16 ವಿನ ಉಳಿಯದೆ ಸಾಕಲ್ಪವಾಗಿ | ಸಲಿಸಿಕೊಂಡವಾಗಿ ಆ ಭೂಮಿಗೆ ಸಲು
- 17 ವ ಚತುಸಿಮೆಯ ವಿವರ | ಮೂಡಲು ಯಿಗದ್ದೆಯ ನೀರಜಕಲಗಳಿಂ
- 18 ಪಡುಮಲು | ಬಡಗಲುಕೆರೆಯೇರಿಯಿಂದಂತೆಂಕಲು | ತ್ತೆಂಕಲು ನಂ
- 19 ಮ ಗದ್ದೆಯಿಂದಂ ಬಡಗಲು | ಯಿಂತ್ತಿ ಚತುರಸೀಮೆಯೊಳಗುಳ ನಿ
- 20 ಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾಸಣ | ಅಕ್ಷೀಣ ಆಗಮಿಸಿದಸಾಂಧ್ಯಂಗ
- 21 ಕೆಂಬ ಅಪ್ಪೋಗ ತೆಜಸಾಂಮ್ಯವನು ನೀಲು ನಿಮು ಶಿ

22. ಶ್ಯರು ಪ್ಯಾರಂಪರಿಯವಾಗಿ ಸುಖದಿಂ ಬೋಗಿಸಿ ಬಹಿರಿ  
 23 ಯೆಂದು ಬರಸಿ ಕೊಟ್ಟಯಶಾಶನಪಟೆ | ಯಿದಕ್ಕೆ ಅಬಿಲಾ [ಷೆ] ಬಟವರುದೇ  
 24 ವ ಲೋಕ ಮತ್ಯಲೋಕಕ್ಕೆ ವಿರಹಿತರು ಶ್ರೀಹತ್ಯ ಗೋಹತ್ಯಕ್ಕೆ ಬಜನರಹ  
 25 ರು | ಚೆನ್ನವೀರವಡೆರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration*

1. subham astu | namas tunga-sîras-tumbhî-chandîa-châmarâ-
2. chârave trailôkya-nagarârambhâ mû [la]-stambhâya Sâmbave |
3. svasti srî jayâdbhudaya Sâlivâhana sâka varusha 1509
4. neya sanda vartamâna | Sarvvajittu sam | Vaisâka sû 5 mî
5. yu Âdivâradalu sîrîmattu | Dânivâsada Chemnara-
6. ya-vadera makalu | Chikkavîrappa Vâdera makkalu Chemnavuvâ-
7. deru | Gerasoppe Samanttabadra-dêvara sîsyaru | Gunabadra-dêva-
8. ra sîsyaru | Vîrasenadêvarige | kota bhûmî krâya-patrâda krâma-
9. vemttendare Nâlapurâda grâmadolage Sankannana maga Mala-
10. yana domkkina koddige bijavari kha 10 hattu khamdugada bhûmî-
11. yu | salavitu namma âramanige haravari-yâgi bhamda sam-
12. manda | yî Vîrasêna-dêvarige kreyakke kotevâgi | â bhûmige salu-
13. va krâya dravya | lakshana-lakshita | tat-kâlôchita-madhyasta-parikalpita
14. ubhayavâdi-sampattipanna kâla-pari-varthananakke saluva priya-srâ-
15. he | nîja-gati varaha ga 40 aksharadalu nâlvattu varahanu | tara
16. visa uliyade sâkalyavâgi | salisi konde-vâgi â bhûmige salu-
17. va chatusimeya vivara | mudalu yî-gaddeya nîrerakalagalim-
18. da paduvalu | badagalu kere-yêriyindam tenkalu | ttenkalû nam-
19. ma gaddeyindam badagalu | yintu chatura-sîneyolagula mî-
20. dhi nîkshêpa jala pâsana akshîni âgamî sîdha sâmdhyam-ga-
21. lemba âshtha bhôga tēja-sâminyavamnu nîu nimma sî-
22. syaru pârapariyavâgi sukhadim bôgisi bahiri
23. yendu barasi kota krâya-sâsana-pate | yidakke abilâ [she] batavaru dē-
24. va-lôka martya-lôkakke virahitaru srîhatya gôhatyakke bajanaraha-
25. ru | Chenna Vîravaderu srî srî srî srî srî

*Note.*

This record is engraved on the back of the previous number and likewise also records a grant made by Chenna-vîra-vodeyar, son of Chikka Vîrappa Vodeyar, son of Chennarâya Vodeyar of Dânivâsa to the Jaina guru Vîrasenadêvar, disciple of Gunabhadra-dêvar who was the disciple of Samantabhadra-dêvar of Gerasoppa. It is dated S' 1509 Sarvajit sam. Vais. sû 5 Â which is equivalent to Sunday, 2nd April, 1587 A. D. (taking Adhika-Vaisâkha as the month meant) and records the sale for 40 varahas of a plot of land of the sowing capacity of 10 khandugas

situated in the village Nālapuṇa by the above chief to the above guru The boundaries of the village and the usual imprecation are next given and the record ends with the signature of Chenna Vīra Vaderu in line 25

## 12

## MYSORE DISTRICT

## CHAMARAJNAGAR TALUK

In the town of Châmarâjanagar in the hobli of Châmarâjanagar, on the pedestal of a Jaina image lying in the compound of the Pârśvanâtha basti.

Size 2'-6' × 1'-0"

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಚಾಮರಾಜನಗರದ ಬಸ್ತಿಗುಡಿಯ ಪ್ರಾಕಾರದಲ್ಲಿ  
ಬಿದ್ದಿರುವ ವಿಗ್ರಹದ ಕೆಳಗೆ ಬರೆದಿರುವುದು

- |                         |                 |
|-------------------------|-----------------|
| 1. ಶ್ರೀ ಮೂಲದ ಸಂಗದಕಾ     | 4 ಬೊಪ್ಪಯ ಸನ್ಯ   |
| 2 ಣಾಗ್ಗಣದ ಅನ            | 5. ಸನ ವಿಧಿ ಇಂ   |
| 3. ನ್ತ ಕೀರ್ತಿ ದೇವರಗುಡ್ಡ | 6. . . . ಗ್ಗಸ್ತ |

Transliteration.

- |                           |                        |
|---------------------------|------------------------|
| 1 Śrī Mûlada-sangada Kâ-  | 4 Boppaya sanya-       |
| 2 nûgganada Ana-          | 5 sanavidhiyim-        |
| 3. ntakîrtti-dêvara gudda | 6 . . . [sva] rggasta- |

Note

This records the death by *sanyasana* of a Jaina named Boppaya, disciple of Anantakîrti belonging to the Mûla-sangha and Kânû-gana No date is given. The characters seem to be of the 14th century.

## 13

In the village Masagâpuṇi in the same hobli of Châmarâjanagar, on a beam of the sluice of the tank

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮಸಗಾಪುರದ ಏರಿಯ ತೂಬಿನ ಮೇಲೆ

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ೧೬೩೯ನೆಯ ವಿಕಾರಿ
2. ನಾಮ
3. ಧರ್ಮ . . . ದಾಯ

Note

This inscription is full of lacunae It seems to record the construction of the sluice in the year Vikârî S' 1639 The nearest Vikârî corresponds to A.D. 1719 or S' 1641, two years later



## 14

At the village Kâdahallî in the same hobli of Châmarâjanagar, on the Garuda-gamba in front of the Basavêśvara temple

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಕಾಡಹಳ್ಳಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ  
ಗರುಡಗಂಬದ ಮೇಲೆ ಬರೆದಿರುವುದು

- |  |                                     |
|--|-------------------------------------|
| 1. ಶ್ರೀ ವೈದ್ಯೇಶ್ವರ ಸ್ವಾಮಿಯವರು          | 4. ಐ ಬದ್ಧ ಜಯ ಯಿಸ್ತಳದ ಲಿಂಗಪಯ್ಯಗ      |
| 2. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕಾ | 5. ಆ ವಾರಣಾಸಿ ವೈದ್ಯಪ್ಪನ ಮಕ್ಕಳು ವೈದ್ಯ |
| 3. ಬ್ಬ ೧೬೦೫ನೆಯ ರುಧಿರೋದ್ಗಾರಿ ಸಂದ ಶ್ರಾವ  | 6. ಯ್ಯನವರ ಮಾನಸ್ತಂಭಕ್ಕೆ ಮಂಗಳಮಹಾಶ್ರೀ  |

*Transliteration*

1. Śrī Vaidyēśvara-svāmiyavaru
2. svasti śrī jayābhyudaya Śālivāhana-sakā-
3. bda 1605 neya Rudhirōdgāri sanda Srāva-
4. na badda 5 ya yī-stalada Lingapayyaga-
5. la Vāranāsi Vaidyappana makkalu Vaidye-
6. yyanavara mânastambhakke mangala mahâ sri-

*Note.*

The setting up of a pillar (mâna-stambha) by Vaidyariya, son of Vāranāsi Vaidyappa, who was the son (?) of Lingapariya, a resident of the village Kâdahallî, is recorded in this inscription. The date given is 5th lunar day of the dark half of Śrāvana, S' 1605 corresponding to August 2, 1683 A.D. The word used to denote such pillars set up in front of Hindu temples is Garuda-gamba or dîpa-stambha. The word *mâna-stambha*, however, is the name given by the Jainas to pillars set up in front of their temples. Such pillars have images carved on all the four sides. The present pillar on which the inscription is engraved has on its four faces the figures of Linga, Kâmadhênu, Ganêsa and Āñjanêya, carved in bas-relief.

## 15

At the village Mâdakahallî, in the same hobli of Châmarâjanagar, on a stone set up in front of the Basavêśvara temple

Size 3' × 1' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮಾದಕಹಳ್ಳಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ  
ಮುಂದೆ ನಟ್ಟಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 3' × 1½'

- |                   |                        |
|-------------------|------------------------|
| 1. ಸಂವತ್ಸರದ ವಯಿಶಾ | 3. . . ದೇವಂಜಿ ಚಾರಿ     |
| 2. ಖ ಸೂರ್ಯ ರವಾರ   | 4. . . . ರ ಕುಪ್ಪದಹಳ್ಳಿ |

5. . ಬಿ ಹಳ್ಳಿಯ	10. . . . . ಬಂ
6 ವೊಡೆಯರು ಬೀಚಿಹಳ್ಳಿಯ	11 ಬ್ರಾಹ್ಮರ ದಕ್ಷಿಣ
7. ನಾಳನಂ	12. . . . . ನಲ
8. ಬಾ . ಪುತ್ತನ	13. . . ಬರು
9. ಪುರ [ಮಾದಕ] ಹಳ್ಳಿಯ ಗಂ	

### Note

This inscription is full of lacunae. It seems to register some gift to the Brahmins of the village [Mādaka] ? halli, a hamlet of Puttanpura by one Dēvannāchāri and certain residents of the villages Kuppadahalli and Bīchahalli. The name of the cyclic year of the grant is gone. The characters appear to be of the 17th century A.D.

### 16

At the same village Mādakahalli, on a sati stone set up in front of a pond.

Kannada language and characters.

ಅದೇ ಮಾದಕಹಳ್ಳಿ ಗ್ರಾಮದ ನೈರುತ್ಯಕ್ಕೆ ಕೊಳದಮುಂದೆ ನಟ್ಟಿರುವ ಸತಿಕಲ್ಲು.

- 1 ಜಯ ಸಂವತ್ಸರದಲು ಮಾದಗಾಂಡನ ಮಗ
2. ಗುಳಿಗನ ಮದವಳಿಗರು ಸತಿಯಾದರು

### Transliteration

1. Jaya-samvatsaradalu Mādagaundana maga.
2. Guligana madavaligeru satiyādaru.

### Note

This is a *māstrigal* recording the death as *sati* of a woman (not named in the inscription) who was the wife of Guliga, son of Mādagaunda in the cyclic year Jaya. The characters seem to be of the 16th century.

### 17

At the village Haralukôte, in the same hobli of Châmarâjanagar, an inscription on the top of the slab bearing inscription No 98 to the south of the Janârdana temple

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಹರಳುಕೋಟೆ ಜನಾರ್ದನಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ

ದಕ್ಷಿಣದ ಕಡೆ ಇರುವ ಶಾಸನದ ಮೇಲ್ಭಾಗ

- 1 ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಇಸ್ಥಾನಮ ನೊಡೆಯಂ ಕಾಸ್ಯಪಗೋತ್ರದ ಪೂಜಾ
2. ರಿ ಶ್ರೀರಾಮ ನಂಬು
3. ರು ||

## Note.

This short epigraph is carved above the inscription dated S' 1089 of the reign of Narasimha I, Hoysala king, published as No 98 of the Châmarâjanagar Taluk in the Epigraphia Carnatica, Vol. IV It records that the priest Râma-nambiyar was appointed as the trustee of the temple (of Janârdana near which the inscription stone is set up)

## 18

At the village Râmasamudra in the same hobli of Châmarâjanagar, on a stone set up in the land of Kabbali Kûsappa to the south-east

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ರಾಮಸಮುದ್ರಕ್ಕೆ ಅಗ್ನೇಯದಲ್ಲಿ ಕಬ್ಬಳಿ ಕೂಸಪ್ಪನ  
ಗದ್ದೆಯ ಬದುವಿನ ಮೇಲೆ

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸಹಿ	6 ಗಮ ಅರೋಗಣೆ ಯ ಮಾಡುವ
2. ತು ಸಾರ್ವಾನಿ ಸಂವತ್ಸರದ ಚಯಿ	7 ಹಾಗೆ ಸುರಗಿಯ ಬಸವಂಜ ಒಡೆಯ
3. ತ್ರ ಸು ಷಲು ಶ್ರೀಮಂಕಪ	8. ರು ನಂಮ ಲಿಂಗಮುದ್ರೆಯ ಬೋ
4 ಯ ಲಿಂಗನ ಸಮಯಚಾರದ	9. ರೆ ಹಳದ ಖ ೧ ಗದ್ದೆನು ಆ ಚಂ
5 ಉಡೆಯ ಕೆಬ್ಬರೂರ ಯೆಗಾಲೂರು ಜ [೦]	10 ದ್ರಾಕ್ಷ್ಯಸ್ಥಾಯಿಯಾಗಿ ಕೊಟ್ಟೆನು

## Translation.

1. svasti samasta-prasasti-sahi	6 gama-ârôgane-ya mâduva-
2. tu Sârvvani-samvatsarada Chayi-	7 hâge Suragiya Basavanna odeya-
3. tra su 5 lu śrī Mankapa-	8 1u namma Lingamudreya Bô-
4 ya Lingana samayachârada-	9. rehalada kha 1 gaddenu â-chan-
5. udeya Kebbarûra Yegâlûru	10 drârka-sthâiyiâgi kottenu
Ja [m] -	

## Note

This registers the gift of a plot of wet land of the sowing capacity of 1 khanduga situated near Bôrehalla by Suragiya Basavanna Vodeyar for the purpose of feeding the Jangamas (Lingâyat priests) of Kebbarûr and Yegâlûr belonging to the *samâ-yâchâra* of Kapaya Linga.

The characters seem to be of the 18th century A D

## 19

At the village Mariyâla, in the hobli of Châmarâjanagar, on a stone set up near Chôramallayya's Pond to the south-west.

Size 4' × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕನಬಾ ಹೋಬಳಿ ಮರಿಯಾಲಕ್ಕೆ ನೈರುತ್ಯ ಜೋರಮಲ್ಲಯ್ಯನ  
ಕೊಳದ ಮೇಲ್ಭಾಗದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 4' × 2'

1. ಶ್ರೀರಸ್ತು	8 ಪಾದ ಸೇವಕನಾದ ಖಾಸ ಚೌರಿ
2. ಶಾಲೀವಾಹನ ಶಕ ವರ್ಷಗಳು	9 ಊಳಿಗದ ಮಲ್ಲಪ್ಪನವರ ಥ
3 ೧೭೯೩ನೆ ಸಂದ ವರ್ತಮಾನ ಪ್ರಮೋ	10. ಮೃ ಪತ್ನಿಯಾದ ಪುಟ್ಟಿ ನಂಜ
4. ದೊತ ನಾಮ ಸಂವತ್ಸರದ ಚೈತ್ರ	11 ವೇರು ಕಟ್ಟಿಸಿದ ಅಮ್ಮ ಕ ನ
5 ಶು ೧ ಭಾರ್ಗವ ವಾರದಲ್ಲೂ	12 ರೋವರ ದರ್ಮದ ಸೇವಾರ್ಥ
6 ಮೈಸೂರು ಮಹಾಸೌಸ್ಥಾನದ	13.    ಶುಭಮಸ್ತು
7 ಅಳಿದ ಮಹಾಸ್ವಾಮಿಯವರ	

*Note.*

This records the construction of a pond named Amrutasarôvara by Puttanamjave, wife of Mallappa, chauri-bearer of the Mahârâja of Maisûr (Krishnarâja Vodeyar III) on Friday the 1st lunar day of the bright half of Chaitra in S' 1793 Pramôdûta corresponding to April 1, 1870 A D

## 20

At the village Handrakahalli, in the same hobli of Châmarâjanagar, on an oil-mill-stone (gânadakallu) lying buried near the Bhîmesvara temple

Tamil and Grantha characters. Tamil Language

### *Transliteration*

- 1 svasti śrī pratapachakravattī Poyśala śrī-
- 2 Vīra Sômesvarādēvan prathuvī-rājyam pa-
- 3 nniy aulânirka Vikâri-samvarcharattu Makaramâsam
- 4 Ennainâda Râmayandâkkan-palliyil-
- 5 . . . . . dâsa Kkêtakâmundan-makkal Kôvi-
- 6 kâmundarum Nâkkâmundarum Vimmakâmunda-
- 7 rum Vimêsvamudaya-nâyanârukku ttirunandâvi-
- 8 lakkukku samappitta kkânam.

### *Translation*

Be it well While the pratâpachakravattī Poyśala śrī Vīra Sômesvara was pleased to rule the earth, in the month Makara of the year Vikâri in the village Râmayandâkkanpalli in Ennainâd . . . . . Kôvikâmunda, Nâkkâmunda Vimmakâmunda, son of . . . . . dâsa Kêtakâmunda offered this mill (kânam) for the perpetual lamp of the god Vimêsvaramudayanâyanâr

## Note.

This records the gift of an oil-mill by certain gaudas for offering a light daily before the god Vimêśvara (or Bhîmêśvara) in the village Râmayandâkkanpalli (same as the present village Handrakanahalli) There is a Śiva temple known as Bhîmêśvara temple opposite the oil-mill The inscription is written all round the oil-mill. It may be stated here that such oil-mills were used by the villagers for extracting oil from the oil-seeds such as sesamum, etc, and in return the villagers gave a definite, though small, portion of the oil extracted as fee and this oil was used for the light to be burned before the god in the temple. A few of the present day villagers, ignorant of this, tell the people that such stone mills were used by the kings or their officers to kill evil-doers by crushing them in those mills The grant was made in the reign of the Hoysala king Sômêśvara (1233-1254) in the year Vikârî. As there was only one Vikârî, *i e*, 1239-1240 in his reign, the date of the grant is evidently the month Makara of that year corresponding to January—February of 1240

## 21

The spurious copper plate of the Maisûr king Dêvarâja Vodeyar dated S' 1634 in the possession of Tamunadi Tammayya in the village Harave in the hobli of Harave.

Size 13" × 10"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ತಂಮ್ಮಡಿ ಬಸಪ್ಪನ ಮಗ  
ತಂಮ್ಮಯ್ಯನ ವಶದಲ್ಲಿರುವ ತಾಂಮೃಶಾಸನ.

ಪ್ರಮಾಣ 13" × 10"

ಲಿಂಗಪೀಠ ಸಹಿತ, ಸೂರ್ಯ.

ಚಂದ್ರ. ಬಸವ

ಮುಂಭಾಗ

ಶ್ರೀ

1. ಸ್ವಸ್ತಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯಾ ನಾಮ ಶಾಲಿವಹನ ಶಕ ವರುಶಂಗಳು ೧೭೩೪ನೆ
2. ವಿಕ್ರಮನಾಮ ಸಂವತ್ಸರಥ ಜ್ಯೇಷ್ಠ ಬ ೩ ಯಲ್ಲು ಶ್ರೀಮತು ಮೈಸೂರು
3. ಸಂಸ್ಥಾನದ ಅಳಿದ ಮಹಸಾಮಿ ದೇವರಾಜ ವಡಯರವರು ದಳವಾಯಿ ದೊ
4. ಡೈಯ್ಯನವರು | ಅನೆಗುಂದ್ | ಸಂಸ್ಥಾನದ ವಿರಜೇಶ್ವರನವರು | ದಳವಾಯಿ
5. ಯವರು ರಾಜೋಷಿಮರದ ವೀರಭದ್ರಸ್ವಾಮಿ | ಅನೆಗುಂದಿ ಮರದಚೆನ
6. ಪ್ಪಸಾಗಳು | ಬಾಳೇಹಳಿಮರದ ದೊಡ ಸಂಗಪ್ಪಸಾಮಿಗಳು | ಶಿವಗಂಗ
7. ಮರದ ಶಿಡ್ಡ ಬಸವಪ್ಪ ಸ್ವಾಮಿಗದು (ಳು) | ಕೂಡಗಲ್ಲುಮರದ ಜೋತಿ ಬಸವಪ್ಪ
8. ಸ್ವಾಮಿಗಳು | ಸಾರಂಗಮರದ ಚಂದ್ರಶೇಖರ ಸ್ವಾಮಿಗಳು ಪರ್ವತಮರ
9. ದ ವೀರಸಂಗಪ್ಪ ಸ್ವಾಮಿಗಳು | ಮುಂಡಗಲಿ ಮರದ ಪಲಹಾರಸ್ವಾಮಿಗಳು

- 10 ಸುತ್ತೂರುಮರದ ಪಚಿಕಂತೆ ಸ್ವಾಮಿಗಳು | ಅನೆಗುಂದಿ ಬಸೂಲಿಂಗಶೆಟ್ಟು  
 11 ಚವುದ್ರಿಕರ ಬಸಪ್ಪಶೆಟ್ಟು | ಶ್ರೀರಂಗಪಟ್ಟಣದ ದೇಶದ ನಂಜಶೆಟ್ಟು ಚವು  
 12 ದ್ರಿ ವೀರಭದ್ರಶೆಟ್ಟು | ಮೈಸೂರು ದೇಶದ ಶಾಂತಶೆಟ್ಟು | ಚವುದ್ರಿ ಬಸಪ್ಪಶೆಟ್ಟು ನಂಜ  
 13 ನಗುಡ | ನಂಜಶೆಟ್ಟು | ನ [ನಾ]ಡೂ ದೇಶದವರು | ಹರವೆ ಹುಚಬಸವಪಗೆ | ಬರಸಿಕೊಟ್ಟ  
 14 ದಾನ ಶಾಸನದ ಕ್ರಮವೆಂದರೆ | ಅದಾಗಿ — ನಂಜನಗೂಡಿನಲ್ಲಿ [ಪವಾ]  
 15 ಡ(?)ಗೆದದರಿಂದ | ನಿನಗೆ ಕೊಟ್ಟು ಯಿರೂವ | ಬಿರದುಗಳು | ಸತ್ತಿಗೆ ಸೂರಿವಾಲಿ | ಭೂ  
 16 ರಿ ಕಹಳೆ | ತಂಮುಟೆ | ಕೊಂಬು | ಬಾಣ | ಗಂಡುಗತ್ತಿ | ಪಾಶುಪತ | ಗಜದಂಡ |  
 17 ಶೈತ ಚಿತ್ತಿ | ಚಾಮರ | ಯೀಬಿರುದುಗಳು | ಹೊಕ್ಕಳಘಂಟೆ | ಹುಲಿಚ  
 18 ಮ್ಮ | ನೆಲುಹುಲ್ಲಿನಪೆಂಡ್ಯ | ಸಹಕೊಡಿಸಿ | ಯಥವೆ | ನಂಮದೇಶದಲ್ಲಿ |  
 19 ಕುಳ ರಿಕೆ | ವರುಷ ರಕ್ಕೆ ೯೦ ಮೇರೆ ನಿನ್ನದೇವರಿಗೆ ತೆಗೆದುಕೊಳ್ಳುವದು | ಯ  
 20 ರಾದರು ಕೊಡದೆ ತಕರಾರು ಮಾಡಿದರೆ | ಕುಲಕ್ಕೆ ದೂರಸ್ತರು | ನೀನುಯಾ  
 21 ವಸ್ತಳದಲ್ಲಿ ಯಿದ್ದಾಗ್ಯು ನಿನಗೆ ಕಂದಾಯ | ಕಾಣಿಕೆ | ಬಿಟ್ಟಿ | ಬೇಗಾರಿಯೋನುಕೆ  
 22 ಲನವಿಲ್ಲ | ನಾಲ್ಕು ದಿಕ್ಕಿನಲ್ಲಿ | ಯವಕಡೆ ಬಂದಲ್ಲಿ | ಅ ಸ್ತಳದಲ್ಲಿ ಅಡ್ಡಿ ಮಾಡದೆ  
 23 ನಡಕೊಂಡು ಬರುವದು | ಯಾವಸ್ತಳದಲಿ ಕುಳತಪದೆಯೆತಿಕೊಳು =  
 24 ದಂಲ್ಲಿ ಯಿವನಿಗೆ ಅಡಿಮಾಡದೆ ನಡಕೊಂಡು ಬರುವದು | ಯೀದರ್ಮ  
 25 ಜೀರ್ಣೋದ್ಧಾರಾಪಗೆ ನಡಕೊಂಡು ಬರುವದು—ಯಿದಕೆ ಯರದರು  
 26 ತತ್ತಿದಾರೆ ಕ್ನಾಯಲ್ಲಿ ಗೋಹತ್ಯಮಾಡಿದ ಪಾಪಕೆ ಹೋಗುವರು | ಮು  
 27 ಸಲ್ಲಮಾನವರಲ್ಲಿ ತತ್ತಿದಡೆ—ಮುಖ್ಯಾದಲ್ಲಿ ಹಂಧಿಕುಯಿದ ಪಪಕೆಹೋಗು

ಹಿಂಭಾಗ

28. ವದುಯಂಭದಾಗಿ ಭರಾಸಿಕೊಟ ದಾನಾತ್ಯಸಾನ |— ಶ್ಲೋ = || ಸ್ವದ  
 29 ತ್ತಂ ದ್ವಿಗುಣಂ ಪುಂಣ್ಯಂ ಪಾರದತ್ತನು ಪಾಲಾನಂ | ಪಾರದತಾಪಹರೈಣಾ  
 30 ಸ್ವಾದತ್ತಂ ನಿಪ್ಪಲಂ ಭವೇತ್ತು || = || ಯಿ ೨ ರಳಿ  
 31 ಅಳಿದ ಮಹಸ್ವಾಮಿ ಭವರಜರಿಶಿನವರ ರುಜು | ಅನೆಗುಂದಿ ದೇವದ ಬಸಲಿಂಗಶೆಟ್ಟು ರುಜು  
 32 ಅರೆಕಟಮುಟದ ರುದ್ರಮುನಿಸ್ವಾಮಿಗಳ ರುಜು | ಬಳೆಹಳಿಮಾಟದ ದೊಡ ಸಂಗಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು  
 33 ಸಾರಂಗಮುಟದ ಚಂದ್ರಸೇಕರತ್ವಾಮಿಗಳ ರುಜು | ಶಿವಗಂಗಮಾಟದ ಶಿದ್ದಬಸಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು  
 34 ಪರುವತ್ತಮಾಟದ ವೀರಸಂಗಪ್ಪ ಸ್ವಾಮಿಗಳ ರುಜು | ಕೊಡಗಲುಮುಟದ ಜೊತ್ತಿ ಬಸಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು  
 35 ಮುಂಡುಗಲಿಮಾಟದ ಪಲ್ಲಹರಸ್ವಾಮಿಗಳ ರುಜು | ಚದ್ರಿ ಕರಿಬಸಪ್ಪಶೆಟ್ಟ ರುಜು  
 36 ಅನೆಗುಂದಿ ವೀರರಾಜೆ ಅರಸಿನಾವರ ರುಜು | ಶ್ರೀರಂಗಪಟ್ಟಣದ ದೇಶದ ನಂಜಶೆಟ್ಟು ರುಜು  
 37 ರಾಚೊಟಿಮಾಟದ ವಿರಭಂಡ್ರಸ್ವಾಮಿಗಳ ರುಜು | ಚಾವುದ್ರಿ ವಿರಬದ್ರಶೆಟ್ಟ ರುಜು  
 38 ಅನೆಗುಂದಿಮಾಟದ ಚಂನಾಪಸ್ವಾಮಿಗಳ ರುಜು | ಮೈಸೂರು ದೇವದ ಶಾಂತಶೆಟ್ಟು ರುಜು  
 39 ಮಹನಡುದೇನದವರ ರುಜು || ನಂಜನಗುಡ ನಂಜಪಟ್ಟ ರುಜು  
 40 ಶನುಭಗ ರಾಮಪ್ಪನ ರುಜು | ಚಾದ್ರಿ ಭಸಪ್ಪನವರ ರುಜು  
 41 ಶ್ರೀಹರವೆ ಭಸಪ್ಪ ಪ್ರನನ್ನಾ ಶ್ರೀ ಶ್ರೀ ||

Note

This copper plate record engraved on a single plate in modern Kannada characters registers the grant of certain honours to be enjoyed and the right to collect certain taxes conferred on a Lingayat priest named Huchcha Basavappa of Harave by Dêvarāja Vodeyari, king of Maisûr, and several heads of matts and some

śettis (merchants) of Śrīrangapatna and Maisûr and the heads of *nâdus* (districts). It is dated the 3rd lunar day of the dark half of Chaitra in the year Vikrama, 1634th year of the Śālivāhana era. Ś 1634 is however Nandana and the nearest Vikrama is Ś 1622. Moreover, the king of Mysore in Ś 1622 was Chikkadēva Rāja Vodeyar and in Ś 1634 Kanthīrava Vodeyar II was reigning. This fact together with the nature of the circumstances under which the grant was made and its alleged connection with Ānegundi kingdom leads one to suspect the genuineness of the record.

The inscription gives the following names of persons who are said to have joined in conferring certain honours on Harave Huchhabasappa — Dēvarāja Vadeyaravaru, king of Maisûr, Dalavâyī (general) Dodaiya, Vīrāje Arasinavaru, dalavâyī of Ānegunda-samsthāna, Vīrabhadrasvāmi, head of Râchôtīmatha, Channappasvāmi of Ānegundi-matha, Doda Sangappasvāmi of Bâlehalli Matt, Sidda Basavappasvāmi of Śivagange Matt, Jôti Basavappasvāmi of Kodagallu Matt, Chandrasêkharasvāmi of Sâranga-matha, Vīra Sangappasvāmi of Paivata-matt, Phalâhâra-svāmi of Mundagali Matt, Pachekante-svāmi of Suttûr Matt, Basulingasetti of Ānegundi, Kari Basappasetti of Chavudri, Nañjasetti of Śrīrangapattana-dêsa, Chaudri Vīrabhadrasetti, Śântasetti of Maisûr-dêsa, Chaudri-Basappasetti, Nañjasetti of Nanjangûd, the people of nâdus and dêsas

The honours given are said to be a *sattige* (umbrella), *sûrpalī* (a kind of sunshade), *bhûri* (a blowing instrument), *kahale* (trumpet), *tammate* (a kind of drum), *kombu* (horn), *bâna* (arrow), *gandugatri* (battleaxe), *pâsupata*, *gajadanda*, white umbrella, chauri fan. In addition, the donor was also given *hokkalaghante* (a kind of bell ?), *hulcharma* (tiger's skin), *nelluhullina-pendya* (a ring of paddy straw for the foot). Further, he was entitled to levy and collect one hana per family in the whole of the territory and those who did not make the payment of the fee were to be excommunicated. Also the donee was exempt from giving taxes, presents, free labour, free service of letters, etc. No obstruction was to be made to him wherever he toured or collected taxes. The grant was to be continued in perpetuity. Those who violated this act of charity were declared to have incurred the sin of killing cows in Benares and in the case of Mussalmans, the violaters of the charity were threatened with the sin of killing pigs in Mekka.

The usual stanza 'sva-dattâd dvīgunam punyam' in praise of protection of old gifts follows next and then come the signatures of the donors. —After the signature of the last of the donors, *viz*, Nañjangûd Nañjasetti, come the signatures of the shānbhog Rāmappa and Chaudri Bhasappa. Lastly, there is the sentence "May Bhasappa of Harave (the donee) be pleased."

## 22

At the same village Harave, on a stone standing near a well to the south.

Size 4' x 1'—6"

Kannada language and characters

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ದಕ್ಷಿಣಕ್ಕೆ  
ಬಾವಿ ಹತ್ತಿರ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು

1 ಕಾಳಾಯುಕ್ತಿ ಸ	3 ೧೦ ಸೋಮವಾರ ದಿವಸ ಲ
2 ಎಂತ್ಸರದ ಪಾಲ್ಗುಣ ಬಹುಳ	4 ೦೧ ಚಂದ್ರ ಸ್ತಪನೇಪು

## Note

This records the setting up of the inscription slab with the emblems of Linga and Moon carved thereon on Monday the 10th lunar day of the dark half of Phālguna in the year Kālayukti. The date is not expressed in terms of the Śaka era. The characters seem to belong to the 19th century A D

## 23

At the same village Harave, on a stone standing near a well to the west

Size 2' — 6" x 1' — 6"

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ಮೂಲೆಬಾವಿಯ  
ಪಶ್ಚಿಮದ ಕಡೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು

1. ಶುಭಮಸ್ತು ಶಕ ವ	7. ರು ಹರವೆಯ ವಿಭೂ
2. ರುಷ ೧೪೧೫ ಪ್ರಮಾದೀ	8. ತಿಯ ವಿಸ್ವಪತಿ ವೊಡೆಯರ ಮ
3. ಚ ಸಂವತ್ಸರದ ಮಾರ್ಗಸಿ	9. ಖಳು ನಂಜನಾಥ ವೊಡೆಯರಿ
4. ರು ೫ ಲು ಶ್ರೀಮಾನ್ಮ ಮ	10. ಗೆ ದರ್ಮಾರ್ಥವಾಗಿ ಯೀಗ್ರಾಮ
5. ಹಾ ಮಂಡಲೇಸ್ವರ ಶ್ರೀ ವೀ	11. ಪಡುವಲು ಬಗೆ ೨ ಕಂ ೬ ಅ
6. ರ ನಂಜರಾಯ ವೊಡೆಯ	12. ಕಣ ಮನೆಯನು ಕೊಟ್ಟ ರ್

## Transliteration

1. śubham astu śaka-va-	7. ru Haraveya Vibhû-
2. 1usha 1415 Pīamādī-	8. tiya Viśvapati-vodeyara ma-
3. cha-samvatsarada Mārggasi-	9. khalu Nanjinātha-vodeyari-
4. 1a ba 5 lū śīmānna ma-	10. ge darmmāththavāgi yī-grāma
5. hā-mandalêśvara śī vī-	11. paduvalu bage 2 kam 6 a-
6. 1a-Nanjaiāya-Vodeya-	12. kana maneyanu kottar

## Translation

Good fortune On the 5th lunar day of the dark half of Mārgasīra in the year Pīamādīcha 1415th year of the Śaka era, the illustrious mahāmandalêśvara Vīra



Nañjarāya Vodeyar gave a house with two pillars and six *ankanas* to the west of this village as an act of charity to Nañjinātha Vodeyar, son of Vibhūtiya Viśvapati Vodeyar of Harave.

*Note.*

This records the gift of a house in the village Harave to a Virasaiva priest of the same village by the chief Vira Nañjarāya Vodeyar. The date of the grant corresponds to the 28th November 1493 A.D. The donor was apparently the chief of Ummattūr, referred to in E.C.IV Chamarajanagar 192, Gundlupet 9 and 50 of 1492, 1489 and 1488 A.D.

## 24

At the village Tammadihalli in the hobli of Harave, on a stone set up in the middle of the village.

Size 3' × 1' — 6"

Kannada language and characters

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ತಮಡಿಹಳ್ಳಿಯ ಊರಮಧ್ಯೆ ಇರುವ ಕಲ್ಲು

1. ಶುಭಮಸ್ತು	12. . . . .
2. ಸಂವತ್ಸರದ ಅಶ್ವಿಜ ಮಾಸದಂದು	13. . . . .
3. . . . .	14. . . . . ಮದಸಿಹ
4. . . . . ಗ್ರಾಮದ	15. . . . . ವಾಗಿ ಹರಿ
5. . . . . ರಾಯರಿ	16. . . . . ಪುರಂ ಅಂತು
6. . . . . ಉಂಮತೂರ ಸೀಮೆ	17. ಗ್ರಾಮಗಳು ೫ ಉಂಬಳಿಯಾಗಿ ಕೊಟ್ಟವಾ
7. . . . .	18. ಗಿ ಆ ಗ್ರಾಮಗಳ ಚತುಸ್ಸೀಮೆಯೊಳಗೆ
8. . . . .	19. ಇರುವಂಥ ಸರ್ವ್ವ ಸಾಮ್ಯವನೂ ಆ
9. . . . .	20. ಗು ಮಾಡಿ ಆಚಂದ್ರಾಕ್ಷ ಸ್ಥಾಯಿಯಾಗಿ ಅನು
10. . . . .	21. ಭವಿಸಿಕೊಂಡು ತಗಡೂರ ಪ್ರಭುವರ್ಗಕೆ
11. . . . .	

*Note.*

This inscription is full of lacunae and stops abruptly after line 21. Most of the letters are quite worn out. It seems to belong to the chiefs of Ummattūr and to record the gift of 5 villages as *umbali* to some one who had in return to do some service to the *prabhus* (heads of villages?) of Tagadūr. The characters resemble those of the previous record and the inscription belongs to the same period, namely, about 1500 A.D.

## 25

At the same village Tammadihalli, on a slab set up to the right of the Íśvara temple near the tank.

Tamil and Grantha characters, Tamil language

*Transliteration.*

1. svasti sî Sakarai yându
- 2 (yându) [â] yiratt aınbat-
- 3 tēlu senra Rākshasa-
- 4 samvachchaiattu Mithunamâša-
- 5 m piranda ettâm nâl Nâ-
6. ynn-kkilamaiyu parapa-
7. kshattu pañchamiyum pei-
- 8 ra Avittattu nâl
- 9 Sakarâmudu-gâmundan La-
- 10 chchâ-gâmundugal Śa .
- 11 iaya-Kâlagâmundan-maga-
- 12 n Mañcha-gâmundan Raśa (?)
- 13 tasa ?-gâmunda [n]-maga [n] Mâragâ-
- 14 mundanum ivaigal dēva-
15. i plateshtai-panni śî
- 16 Sômanâthadēvai-nividi-
17. kkâga Mañchaiattu i-stânapa-
- 18 ti Dēvaiâśi-panditaiâ-
- 19 na Śikkândaikku dhâ-
- 20 iâ-pûvam panai kkudutta
21. . tairai nandu vēli i-
- 22 dammattukku alippinârkâl
- 23

*Note*

This inscription records the consecration of the god Sômanâtha by certain gaudas named Śakarâmudu-gâmundan, Lachchâ-gâmundan, Mañchagâmundan, son of . . . Kâlagâmundan, and Mâragâmundan, son of . . . . These gaudas also gave some land, about 2 *vēlis* in extent, to Dēvarâśi-pandita *alias* Śikkândai of Mañchala (?) with pouring of water for the offering of food before the god . . . An imprecation is laid against those who break the grant.

The record is dated S 1057 Rākshasa sam Mithuna mâsam, tēdi 8, Sunday and the 5th lunar day of the dark fortnight of Jyêshtha with the constellation Avittam and corresponds to June 2, A D 1135 No king is named in the grant

## 26

At the same place, on a slab to the left of the same Īśvara temple (in Tammadihalli)

Tamil and Grantha characters, Tamil language

## Transliteration

1. svasti śrī Vīra-Sô-	9 ttu Tammadīpal-
2. mīśvaradēvan prithu-	10 hīl Mārapulīgā-
3. vi-rājya-m-panni-	11. mundan magan Dā-
4. y arulānirka Saka-	12. śagāmundan Śô-
5. rai-yāndu āyiratto-	13 manātha-dēvarkk an-
6. ru-nūru śenravidā	14 nalattu-panam tiru-
7. t Turmakhi-samva-	15 vilakku kkudutta dha-
8. tsarattu Śittiri-māsa-	16 mma

## Note

This records the grant of some money, not specified, for offering perpetual lamps before the god Sômanātha made by Dāsagāmundan, son of Mārapulīgāmundan, a resident of the village Tammadīpalī. The grant is said to have been made in the reign of Vīra-Śômēśvaradēvar, the Hoysala king who ruled from 1233 to 1254 A D (Mysore and Coorg from Inscriptions by Rice, p 97). The date is given as the month Chittirai of the year Durmukhi, 1100 years having elapsed in the Saka era. The year Durmukhi occurs only once in the reign of Sômēśvara, *i e*, in Ś 1160 or 1238 A.D. Evidently, this is the date intended and the word indicating 60 in Tamil must have been left out after nūru in line 6, by a mistake of the engraver.

## 27

At the village Mukkadīhalī in the same hobli of Harave, on a stone standing in the tank bed to the east

Size 2'—6" × 2'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕೆಡೆಯ ಅಂಗಳದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2'—6" × 2'

ಮುಂಭಾಗ

1. ಸ್ವಸ್ತಿಶ್ರೀ ವೀರಪ್ರತಾಪ ಚಕ್ರವ	7. ಅಂಕಗವುಡ ಮುಂತಾಗಿ ಸಮಸ್ತ
2. ಶ್ರೀ ಹೊಯ್ಸ ಶ್ರೀ ವೀರಬಲ್ಲಾಳ ದೇವರ	8. ಪ್ರಜೆ ಗವುಡುಗಳೂ ಕಾಟುದಂಣ್ಡನಾಯ್ಕ
3. ರು   ಪ್ರಿಧ್ವಿರಾಜ್ಯಂ ಗೆಯ್ವಲ್ಲ ಸಕವರ್ಷ	9. ರ ಅಳಿಯ ವಿರಣ್ಣಂಗೆ ಮು
4. ೧೨೩೭ನೆಯ ರಾಕ್ಷಸ ಸಂವತ್ಸರ	10. ಕೊಡಿಹಳ್ಳಿಯ ಸಮಸ್ತ ಪ್ರಜೆ
5. ದ ಮಾಪು ಬ ೧೮   ದಂದು ಮೇಲುಭಾಗಿ	11. ಗವುಡುಗಳು ಚಿಕಗೌಡ ಮು
6. ಕಲ್ಲಗವುಡ ಕಪ್ಪಗವುಡನಮಗ	12. ಂತಾಗಿ ಆ ಮುಕೊಡಿಹಳ್ಳಿಯ

ಹಿಂಭಾಗ

1. ಲ್ಲ ನಾವಿರ ಮಂ	7. ನವರ ಕೊಟ್ಟರ್
2. ಣ್ಣ ಬೆದೆ	8. . . . . ಗಂಗೆ
3. ಗಡ್ಡೆಯ ಧಾರಾ	9. ಯತಡಿಯಲುಕವಿ
4. ಪೂರ್ವಕವಾಗಿ	10. ಲೆಯ
5. ಅವಿರಣ್ಣಂಗೆ	11. ಕೊಂಬ್ರಾ
6. ಅಚಂದ್ರಾಕ್ಷರಂ	12. ಮೇತಿ

*Transliteration*

(Front )

1. svasti śrī virapratāpa-chakrāva-
2. itti Hoysa śrī Vīnaballāladēvarsa-
3. 1u ' puṭhuvāḥyam-geyvali sakavarsha
4. 1237 neya Rākshasa-samvatsara-
5. da Māgha ba 1 Va dandu Mēlubhāgi
6. Kallagavuda Kappagavudana maga
7. Ankagavuda muntāgi samasta-
8. prajegavudugalū Kātudandanāyka-
9. ra aliya Vithannange Mu-
10. kodihalliya samasta praje-
11. gavudugalu Chikagauda-mu-
12. ntāgi ā Mukodihalliya-

(Back )

1. lliśāva-mam-
2. nṇu . . . . . bede
3. gaddeya dhārā-
4. pūrvvakavāgi
5. ā Vithannange
6. āchandrārkkai ullam-
7. navara kottar
8. . . . . Gange-
9. ya tadiyalu kavī-
10. leya
11. kom Brā-
12. mēti

*Translation*

Be it well During the reign of the illustrious *vira-pratāpa* emperor Hoysala Vīnā Ballāla-dēvarasa, on Vaddavāra, the 1st lunar day of the dark half of Māgha in the year Rākshasa, 1237th year of the Śaka era, Kallagauda of Mēlubhāgi,

Ankagauda, son of Kappagauda, and all other *prajegaudas* of Mēlubhāgi and of Mukodihalli including Chikagauda bestowed with pouring of water, to last as long as the sun and moon endure, 1000 *mannus* (of dry land) and . . . of wet land to Vithanna, *alya* (nephew?) of Kâtudandanâyaka. He who violates this will incur the heinous sin (*brahmēti . lit.* slaying of Brahmins) of killing tawny cows on the banks of the Ganges

### Note

This registers the gift of some land by the *gaudas* of the village Mukodihalli to one Vithanna. The date corresponds to 10th January, 1316 A D a Saturday (Vaddavāra meaning Saturday as in various other inscriptions. See Indian Antiquary, Vol XXII, P. 251)

### 28

At the same village Mukkadihalli, on the pedestal of the image of Basava on a raised platform in front of the village

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಊರಮುಂದಿನ ಬಸವನ  
ಕೆಳಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು

ಎಡಭಾಗದಲ್ಲಿ

- 1 ದುರ್ಮತಿ ಸಂವತ್ಸರ
2. ಮಾರ್ಗಸಿರ ಮಾಸದಲ್ಲಿ
- ಮುಂಭಾಗ
3. ರುಡಗಲ

4. ಯೊಚಾರಿ ಮಾಡಿದ ರಿಷಭ

ಬಲಭಾಗ

5. ಸ್ವಸ್ತಿ ಶ್ರೀ ರಗಿಯ

6 ಬೆ ಮಾಡಿದ ದೀಯಕಂಬ

### Note

The stone bull on the pedestal of which this inscription is incised is stated therein to be the work of Rudagaliyâchârî and the lamp-pillar in front, the work of Ragiyabe. The date is given as the month of Mârgasîra in the year Durmatî. The characters seem to belong to the latter part of the 16th century and the year Durmatî of the record may be taken as S' 1483 or A D. 1561.

### 29

At the deserted village Bastipura belonging to the same village Mukkadahalli, on a vîragal the near the Jina image

Size 5' × 2'—6".

Old Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಪೂರ್ವಕ್ಕೆ ಬೇಚರಾಕ ಬಸ್ತಪುರದಲ್ಲಿ  
ಜಿನದೇವರ ಹಿಂದೆ ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ ೨' - 6"

1	ಸ್ವಸ್ತಿಶ್ರೀ ಮ . . . ರ	7	. . . .
2	ಣ್ಡಿಯ ಗಾಮುಂಡಂ ಯಾ	8.	ವನಿಖಿದು
3	. . . .	9.	ಶತ್ತುಶ್ಚಿ
4	. . . .	10.	ಯದಂ ಮಜ್ಜಳ
5.	.	11	ಮಹಶ್ರೀ
6.	. . . .		

*Note*

This is a vīragal with the characters of the 10th century and full of lacunæ as most of the letters are worn out. It seems to record the death, in some battle, of a hero named Andiya-gāmundan of a certain village.

### 30.

At the village Nañjêdēvarapura in the same hobli of Harave, an inscription on the stone crossbeam in the mukhamantapa of the Nañjundēśvara temple.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಪುರದ ನಂಜುಂಡೇಶ್ವರಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ  
ಮುಖಮಂಟಪದ ಅಡ್ಡ ಪಟ್ಟಿಯ ಮೇಲೆ ಬರೆದಿರುವುದು

- 1 ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಬ್ಧಯ ಶಾಲವಾಹನ ಶಕಹಾ
- 2 ಬೃಹಾಃ ೧೭೮೭ ಕಲಿ ಹಾಬ್ಧಾಯ
- 3 ೪೯೭೭ ಯಿಂಗಲೀಪು ಸಂ ೧೮೭೫ನೆ ಕೋಧ
- 4 ನ ಸಂ|| ಶ್ರವಣ ಶು ೫ ಲು ನಂಜೇದೇವನ ಪು
- 5 ರದ ನಂಜುಂಡೇಶ್ವರ ದೇವಸ್ಥಾನ ಜೀರ್ಣೋದ್ಧಾರ ||
- 6 ಮಾಡಿಸಿದು ಮರನಕಣ ಚಿ ಮಲ್ಲೇಗೌಡ ಶೇವಾರ್ತಾ

*Note*

This is a modern inscription dated in the Kali, Saka and Christianeras and records the renovation of the Nañjundēśvara temple of Nanjedēvanapura by Maranakana Chika Mallēgauda. It is dated the 5th lunar day of the bright half of Śrāvana in S' 1787 Kīrōdhana, A D 1865 and Kali year 4966 corresponding to July 27, 1865 A.D. The temple seems to have been constructed at least 350 years before as is evident from the next inscription.

This inscription is carved on a slab set up behind the linga in the garbhagriha of the temple and having been covered with thick oily dirt, it was with great difficulty that the villagers were persuaded to wash it clean and make it fit for deciphering. It registers the gift of the village Danāyakanapura in Uyambali-sthala as *kodagr*, free of taxes to Devêsabhatar for the services of bath at midday of the god Nanjunḍêśvara and for food offerings to the god, and the feeding of six Brahmans daily. The donor was Perumāle Adhikāni who made the gift under the orders of the king of Vyayanagai, Achyutarāya during the sacred lunar eclipse on Chaitra śu 15 in the

year Khara The date corresponds to Saturday 1st April 1531 A D., a day of lunar eclipse if we take khara S' 1453. It is the only Khara occurring in the reign of Achyutarâya

## 32.

In the same village Nañjedêvarapura, on a slab in the dry land of Puttananjappa to the east of the village.

Size 3' x 3'

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಪುರಕ್ಕೆ ಪೂರ್ವ ಒಂದು ಮೈಲಿ ದೂರದಲ್ಲಿರುವ  
ಬಸಪ್ಪನ ಮಕ್ಕಳು ಪುಟ್ಟನಂಜಪ್ಪನವರ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'x3'

1. ಂ ಪಲವಂಗ ಸಂವತ್ಸರದ ಅಷಾಡ ಶು
2. ಂ ೧ ಶ್ರೀಮಂತ್ ಹಾಮಂಡೇಶ್ವರ ಶ್ರೀ ವಿರರಾಮ
3. ಂ ಯ್ಯ ದೇವಪೊಡೆಯರು ಹರಿಯರಿಗೆ ಬಿಕ್ಷಾರ್ಥಕೊ
4. ಂ ಟಂಢ ಕೊಡಗೆಯಾಸಿರಿಯನೂ ಕ್ರಯಕ್ಕೆ ಕೊಂಡು ಆ
5. ಂ ಸಿರಿಯಿಂಮೂಡಲು ಆಸಿರಿಯಂಬಡಗಲು ಆ ಗತು
6. ಂ ಸೀಮೆ ಲಂಗಮುದ್ರೆಕಲ್ಲನು ಹಾಕಿ ಕೊಟ್ಟವಾಗಿ ಆ ಸಿ
7. ಂ ರಿಯನೂ ಆ ಚಂದ್ರಾಕ್ಷಸ್ಥಾಯಿ ಯಾಗಿ ನಡವುದು
8. ಂ ಯದಕೆ ಆಳುಪಿದವರು ಗಂಗೆಯ ತಡಿಯಲ್ಲಿ
9. ಂ ಕಪಿಲೆಯ ಕೊಂದವಾಪಕೆ ಹೋಹರು

## Transliteration

1. ° Palavanga-samvatsarada Âshâda su-
2. ° 1 sriman mahâmandalêsvara srî Virarâma-
3. ° yya-dêva-vodeyaru Hariyange bikshârtha ko-
4. ° tantha kodagey Âsiriyanû krayakke kondu Â-
5. ° siriyim mûdalû Âsiriym badagaluâ-chatu-
6. ° sîme Lingamudie-kallanu hâkikottevâgi Âsi-
7. ° riyanû âchandrârkkâ-sthâyiyâgi nadavudu-
8. ° yidake âlupidavarû Gangeya tadyalli-
9. ° kapileya konda pâpake hôharu-

## Note

This registers the gift of the village Âsiri by the illustrious mahâmandalêsvara Vira Râmayyadêva Vodeyar after purchasing the same and setting up boundary stones for the village bearing the emblem of Linga on them. The gift was made for the *bhiksha* (alms, feeding of ascetics) of Hariyar, apparently some Viraśaiva priest. The record is dated the 1st lunar day of the bright half of Âshâdha in the year Plavanga. The donor is probably the same as Râmarâya, who in the battle



of Talikôte was slain in 1565 The date of this record is not expressed in terms of the Śaka era but the cyclic year is given as Plavanga and may correspond to 1547 A.D. At this time Râmarâya is not given imperial titles in most of the inscriptions.

## 33

At the village Kêtahalli in the same hobli of Harave, on a slab set up in front of the Honnamma temple

Size 5' × 2' — 3"

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮದ ಹೊನ್ನಮ್ಮನ ದೇವಸ್ಥಾನದ  
ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವುದು

ಪ್ರಮಾಣ 5' × 2' — 3"

- 1 ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ
- 2 ಚಾರವೆ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯಶಂ
- 3 ಭವೆ ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವ
- 4 ರುಷ್ಯ ರಾಜಂ ಸಂದವರ್ತಮಾನ ಕಿಲಕ ಸಂವತ್ಸರದ ನಿಜ ಆ
- 5 ಪಾಡ ಶು ೨ ಲೂ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀ
- 6 ವೀರಪ್ರತಾಪ ಮೈಸೂರ ದೇವರಾಜು ಪೊಡೆರವರ ಕುಸಾರರಾದ
- 7 ದೇವರಾಜು ಪೊಡೆರೈಯ್ಯನವರೂ ಮೈಸೂರ ಪೂರ ಪೊಳಗಣ ಮಹ
- 8 ತ್ತಿಗೆ ಅಮನವರು ಅಮೃತಮನವರು ನೂತನವಾಗಿ ಕ
- 9 ಟ್ತ ಮಹತ್ತಿನಮರದ ಅನದಾನದ ಧರ್ಮಕೆಕೊಟ್ಟ ಗ್ರಾಮ
- 10 ದ ಶಿರಾಶಾಸನದ ಕ್ರಮವೆಂತೆಂದಡೆ ತೆರಕಣಾಂಬಿಯ
- 11 ಸ್ತಳದ ಕೇಶಿಹಳಿ ಗ್ರಾಮವನೂ ಮೈಸೂರ ಪೂರ ಪೊಳಗೆ ಅಮೃ
- 12 ತಮನವರು ಕಟ್ಟಿಸ್ತ ಮಹತ್ತಿನ ಮರದ ಅನದಾನದ
- 13 ಧರ್ಮಕೆ ಶಿವಾರ್ಪಿತವಾಗಿ ಕೊಟ್ಟವಾಗಿ ಯೀಗ್ರಾಮಗಳ ಚತು
- 14 ಸೀಮೆಯೊಳಗುಳ್ಳ ಗದ್ದೆಬೆದ್ದಲು ತೋಟ ತುಡಿಕೈ ಅಡುಮಗದೆ
- 15 ಟು ಹೊಗೆಹಣ . ಬೇಡಿಗೇದವನ ಮುಂತಾ
- 16 ದ ಸರ್ವಸ್ವಾಮ್ಯ ಸರ್ವ ಆದಾಯವನು ಆಗುಮಾಡಿ ಕೊಂ
- 17 ಡು ಮೈಸೂರ ಪೂರಪೊಳಗೆ ಅಮೃತಮನವ
- 18 ರ ಮಹತಿನ ಮರದ ಅನದಾನದ ಧರ್ಮವನೂ ಆ
- 19 ಚಂದ್ರಾರ್ಕವಾಗಿ ನಡಸಿಕೊಂಡು ಬರಲುಳವರು
- 20 ಯೆಂದು ಕೊಟ್ಟ ಶಿರಾಶಾಸನ | ದಾನಪಾಲ
- 21 ನಯೋರ್ಮಥೈ ದಾನಾಶ್ರೀಯೋನು ಪಾಲನಂ ದಾ
- 22 ನಾ ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚು ತಂಪ
- 23 ದಂ ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ
- 24 ಪರದತ್ತಾನುಪಾಲನಂ | ಪರದತ್ತಾಪ
- 25 ಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಪಲಂಭವೇ
- 26 ತು | ಪರಮೇಶ್ವರಾಯ ನಮಾಃ

*Transliteration*

1. śubhamastu namas tunga-sūras-chubmbi-chandra-chāmara-
- 2 chârave <sup>1</sup> ttailôkya-nagarâ-rambha mûla-stambhâya Śam-
- 3 bhava svasti srî vijayâbhyudaya Śâlivâhana śakava-
4. 1590 sanda vaitamâna Kîlaka-samvatsarada Nijâ Ā-
- 5 shâda śu 2 lû śrîmad-râjâdhirâja-râjaparamêśvara śrî-
6. vînapiatâpa Maisûra Dêvarâjuvoderavara kumârarâda
7. Dêvarâjuvoderaiyyanavarû Maisûra vûra volagana maha-
- 8 ttige Ammanavarû Amrutammanavarû nûtanavâgi ka-
- 9 tista Mahattina-mathada annadânada dharmake kotta grâma-
- 10 da śilâ-sâsanada kramaventendade Terakanâmbiya-
11. stalada Kêtihali-grâmavanû Maisûra vûravolage Amru-
12. tammanavarû kattista Mahattina-mathada annadânada-
- 13 dharmake Śivârppitavâgi kottevâgi yî grâmagala chatu-
14. sîmeyolagulla gadde beddalu tôta tudikke âdu magade-
- 15 re hogehana bêdige davasa muntâ-
16. da saivaśvâmya sarva-âdâyavanu âgumâdikon-
- 17 du Maisûra vûravolage Amrutammanava-
- 18 ra mahattina mathada annadânada dharmavanû â-
19. chandîarkavâgi nadasikondû barulavarû-
- 20 yandu kotta śilâ-śâsana <sup>1</sup> dâna-pâla-
- 21 nayôr madhye dâna śrêyônupâlanam dâ-
- 22 nâ svaigam avâpnôti pâlanâd achyutam pa-
- 23 dam svadattâ dvigunam punyam
- 24 para-dattâ-nupâlanam para-dattâ-pa-
- 25 hârêna sva-dattam nishphalam bhavê-
- 26 tu paramêśvarâya namâh

*Translation*

Good fortune Invocatory stanza addressed to Sambhu

Be it well On the 2nd lunar day of the bright half of Nijâ Āshâdha in the year Kîlaka, 1590th year of the prosperous Śâlivâhana era —

The illustrious king of kings, Paramêśvara to kings, possessed of valour and glory, Dêvarâju-Voderaiya, son of Dêvarâju Voder of Mysore, set up the following stone inscription recording the gift of a village for the feeding expenses of Mahattina-matha (a monastery of the Vîrasaiva sect) newly built by (his) mother Amrutammanavarû in the town of Mysore —

As we have granted the village Kêtihalli in Terakanâmbi-sthala as an offering to Śiva for the charity of free feeding in Mahattina matha built by Amrutamma-  
navarû in the town of Mysore, all the rights of property and income within the four

boundaries of the said villages including rice fields, dry lands, gardens, *tudrhe*, goat-tax, window-tax<sup>2</sup> (hoge-hana), benevolences, gifts of grain will be enjoyed and the charity of providing free meals in the Mahattina matha of Amrutammanavaru maintained for long as the sun and moon endure This is the stone charter.

Imprecatory stanzas in lines 21-25 Salutation to Paramêsvara

### Note

This inscription tells us that Dêvarāja Odeyar, king of Mysore, made the gift of a village for the service of free feeding in a Matt of the Lingâyat sect built by his mother Amrutamma, queen of Dêvarāja Vodeyar in the town of Mysore. The date of the grant corresponds to 1st July, 1668 A. D. For Amrutamma, queen, see M. A. R. 1930, P. 165. She seems to have been a great patron of the Lingayets.

### 34

At the same village Kêtahalli, on a slab lying near the margosa tree to the south of the Honnamma temple.

Size 6' × 2' — 6"

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮದ ಹೊನ್ನಮ್ಮನ ದೇವಸ್ಥಾನದ  
ದಕ್ಷಿಣಕ್ಕೆ ಬೇವಿನ ಕಟ್ಟಿಮೇಲೆ ಹಾಸಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 6' × 2' — 6"

- 1 ಶುಭಮಸ್ತು
2. ಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರ್ಷ ೧೪೫೨ ವರ್ತಮಾನ
- 3 ಕೃ ಸಲು ವಿಕೃತು ? ಸಂವತ್ಸರದ ಮಾಘ ಬಹುಳ ೫ ಅದಲು ಶ್ರೀ ಮ
4. ನೃಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಮೇಡಿನೀ ಮೀಸೆಯರ ಗಂಡ ವಿಜಯ ಶ್ರೀ ವೀರ ಅ
5. ಚ್ಯುತದೇವ ಮಹಾರಾಯರು ಪ್ರಿದ್ವೀರಾಜ್ಯಂಗಯುತವಿರಲು ಯಿಂಮಡಿರಾಹುತ್ತ
6. ರಾಯ ಮಹಾಪಾತ್ರ ಅಯ್ಯನವರ ಕಾರ್ಯಕೆ ಕರ್ತರಾದ ಮಲ್ಲಪನಾಯಕರು ತಗಡೊ
- 7 ರ ಚಿಕ್ಕಮಲ್ಲ ಪೊಡೆಯರಿಗೆ ಕೊಟ್ಟ ಶ್ರೀ ಹರುವಗೆಯ ಶ್ರೋತ್ರಿಯದ ಶಿಲಾಶಾಸನವಾ
8. . . . . ಅಚ್ಯುತರಾಯ ಮಹಾರಾಯರು ನಮಗೆ ನಾ
9. ಯಕತನಕೆ ಪಾಲಿಸಿದ . ಗ್ರಾಮ ಗನು ಶ್ರೋತ್ರಿ
10. ಯದ ಶಿಲಾಶಾಸನವಾಗಿ . ಆ ಗ್ರಾಮಕ ಸಲುವ ಚ
11. ತುನೀಮೆ . . . . ಕೊರಾರ ಅಣಿ ಅಚ್ಚುಕಟ್ಟು . . ಕುಂಬಾಳಿದೆಣಿ
12. ದ . . . . ನೂರವರ್ತನೆ ಸ್ತು
13. ಲದ . . . . ಸರ್ವಸ್ವಾಮ್ಯ ಸರ್ವ್ವ ಆದಾ
14. ಯವನು ಅನುಭವಿಸಿಕೊಂಡು . ಗದ ಸ್ವಾಸ್ಥಿಯ ವಿವರ
15. . . . . ಸಂವತ್ಸರದ ಆ
- 16 ಶ್ರೀಜ ಬ ೧೦ . . . . ಕಾ
17. ತಿಳಕ ಶು ೧ ಲು . . . . .
18. ಟ್ಲ . . . . .

ಅವಿಷ್ಣು ಮಸ್ತು

- 19 —21 ? .  
 22 . ಯಾಗಿ ಆ ಚಂದ್ರಾ  
 23 . . , ಯದಕೆ ತಪ್ಪಿ  
 24 . ಕವಿಲೆಯ ಕೊಂಡ ಪಾಪಕೆ ಹೊರಕರೂ  
 25 ವಂದಗೆಯ

*Transliteration.*

- 1 śubham astu avighnam astu-  
 2 śrī vijayābhyudaya Śālivāhāna śakavarsha 1452 vartamāna  
 3 kke salu Vikṛutu (?) samvatsarada Māgha bahula 5 Ādalū śrīma-  
 4 n mahārājādhirāja rāja-pālamēśvara mēdinī-mīseyara-ganda vijaya śrī  
 vīra-A-  
 5. chyutadēva mahārāyaru prithvī-rājyam geyuttamīralu Yimmadi-rāhutta-  
 6. rāya Mahāpātra-ayyanavara kāryake kartarāda Mallapanāyakaru  
 Tagadū-  
 7 ra Chikka Mallavodeyange kotta śrī Haruvageya śrōtriyada śilā-śāsanavā-  
 8 . . . . . Āchyutarāya-mahārāyaru namage nā-  
 9 yakatanake pālisida . . . . grāma 1 nu śrōtri-  
 10. yada śilā-śāsanavāgi . . . . ā grāmake saluva cha-  
 11. tu-śīme kothāra ane achchukattu . . . . .  
 . . . . kumbāradere-  
 12 da . . . . nūa vartane sta-  
 13 lada . . . . sarva-svāmya sarvva ādā-  
 14 yavanu anubhavisi kondu . . . . gada svāstiya vivara  
 15 . . . . samvatsarada Ā-  
 16. svīja ba 10 , . . . . Kā-  
 17. rtika śu 1 lu . . . . .  
 18. tta . . . . .  
 19-21 ? . . . . .  
 22. . . . . yāgi ā-chandrā-  
 23 . . . . . yidake tappi  
 24. kavileya konda pāpake hōharū  
 25. vandageya.

*Note*

This inscription records the gift of the village Haruvage (same as the village Harave two miles off) as *śrōtriya* (quit-rent) to Chikka Malla Vodeyar of Tagadūr by Mallappanāyaka, agent for the affairs of Immadi Rāhuttarāya Mahāpātra Ayya, a subordinate of the Vijayanagar king Achyutarāya. The date of the grant is given as Sunday the 5th lunar day of the dark half of Māgha Ś 1452 Vikṛutu corresponding to 5th February A. D 1531 Chikka Malla Vodeyar, chief of Tagadūr-nād is also referred to in E. C. IV, Gundlupet 95 of Ś 1454 or 1532 A D

## 35

At the village Hire Bêgûr in the same hobli of Harave, on the stone oil-mill to the left of the Bannî Mahankâlî temple

Size 3' × 2' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಹಿರೇಬೇಗೂರ ಬನ್ನಿ ಮಹಂಕಾಳಿಯ ದೇವಸ್ಥಾನದ  
ಪ್ರಾಕಾರದ ಎಡಭಾಗದಲ್ಲಿರುವ ಗಾಣದ ಕಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 3' × 2' — 6"

1 ಸೃಷ್ಟಿಶ್ರೀ ಸಕವರಸ	5 ಪುಡನ ಮಗ ಹಾರ
2 ೧೨೯೫ ಪರಿಧಾವಿ ಸಂ	6 ವ ಗಪುಡ ಕಚ ಗಪುಡ
3 ವತ್ಸರದ ಆಸ್ತಿ ಸು   ಚ	7 ಡನ ಮಗ ಅಂಗಪುಡ
4 ಪುತಿಗೆ ಹಿರೆ ತಿರುಮಗ	8 ರು ನಡ್ಡಿ ಗಾಣಮಂಗಳ ಮಹ

Note.

This is a record of an oil-mill set up by two gaudas, Hâravagauda, son of Hire Tirumagauda and Âlagauda, son of Kachagauda on the 4th lunar day of the bright fortnight of Âśvīyujā in the year Śaka 1295 Parīdhāvi corresponding to October 1, A.D. 1372 It was usual for the villagers to make use of the stone oil-mill for extracting oil from gingulli seeds, etc. and pay a small rent therefor which was used for some charitable purpose In this case the income must have been set apart for services in the Mahankâlî temple in the compound of which this inscription is engraved on the oil-mill

## 36

At the same village Hire Bêgûr, on a stone set up in the land of Basavaia.

Size 2' — 6" × 2' — 0'.

Kannada language and characters.

ಅದೇಹಿರೇಬೇಗೂರು ಗ್ರಾಮದ ಕಾಳಯ್ಯನ ಮಗ ಬಸವಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

1 ಶ್ರೀ ವೀರನಯಕರು	4 ತೋಟ್ಟ   ಗೋವಕೊಂದಪ
2 ಹಲರ:ಕಮಿಬ	5 ಪಕೆ ಹೋಹ
3 ಗುತಗೆಕಲಹಕಿದ	

Note.

This small inscription records the gift of a garden to one Kamibaguta and the setting up of the inscription stone to record the gift by Vîra-Nâyaka and others (not named) An imprecation is added that he who violates this charity will incur the sin of slaying cows. No date is given The characters seem to be of the 18th century A.D. Vîra Nâyaka is also referred to in No 38.

## 37.

At the village Kulagâna in the hobli of Harave, on a stone lying in the field of Puttanna to the west (No 183 Revised)

Size 3' × 1' — 6".

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕುಲಗಾಣಕ್ಕೆ ಪಶ್ಚಿಮ ಪುಟ್ಟಣ್ಣನವರ ಹೊಲದಲ್ಲಿ  
ಬಿದ್ದಿರುವ ಕಲ್ಲು (ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು 183ನೆಯ ನಂಬರ್ ಶಾಸನ)

ತಿದ್ದು ಪಾಟಾದುದು.

ಪ್ರಮಾಣ 3' × 1½'

1. ಸಕವರಿಷ್ಠ ೧೨೦೪ನೆಯ	9. . . ಸೆ ಮಿಟಾನನ ಮಗ
2. ವಿಸು ಸಂವತ್ಸರದ ಮಕ	10. . ಗ್ಗಂ ೫ ಮಣ್ಣು . . . . .
3. ರ ಮಾಸ ೧೭ ದಿನದ ಅರ್ಧ	11. ವಾಗಿ ಬಿಟ್ಟದ್ದು ೪
4. ಉದಯದಲಿ ಶ್ರೀಮನು ಮಹಾ	12. ದಿತ . ಂ ಸಬೆಯಾ
5. ಪ್ರಧಾನಂ ರಾಉತ್ತರಾಯ ಕೇತ	13. . . ನಡೆವಂತಾಗಿ ಧಾ
6. ಯ ದಣ್ಣಯ ಕರುರ ವ	14. ರಾ ಪೂರ್ವಕಂ ಮಾಗಿ
7. ದಣ್ಣಯಕರ ಮಗ ರಿ	15. ಕೊಟ್ಟೆಲು
8. ದಣ್ಣಯಕರುಂ ಕೆಲ	

*Transliteration.*

1. Saka varisha 1204 neya-
2. Visu-samvatsarada Maka-
3. ramâsa 17 dinada Ardda-
4. udayadali śrīmanu Mahā-
5. pradhānam Rāuttarāya Kēta-
6. ya-dannayakaru ra . va
7. dannayakara maga ri . .
8. dannayakarum kela . .
9. . . . se Mitanaana maga-
10. . . . rggam 5 mannu .
11. vâgi bitta datti 4 ||
12. dita m sabeya
13. . . . . nadevantâgi dhâ-
14. râ-pûrvakam mâgi-
15. kotteu.

*Note.*

This inscription is full of lacunæ in lines 6 to 13. It records the gift of some land, dry and wet, to some priest, son of Mitana, by the mahâpradhâna, râhuttarâya, Kêtaya-dannâyaka and others on the holy occasion of Ardhôdaya on the 17th day

of Makara-mâsa in the year Ś 1204 Vishu. The date corresponds to January 11, A. D 1282 This was the new-moon day of the month Pushya with Śravana-nakshatra. For a definition of Ardhôdaya see p. 101 of the present report

Kêteya-dannâyaka was a son of Mâdhava-dannâyaka, who was a son of Perumâle-dannâyaka, minister of the Hoysala kings Narasimha III and Ballâla III. Mâdhava-dannâyaka, was the governor of Padinâlkunâdu with Terakanâmbi as his capital. He had numerous titles a son to the Modakulaya family, capturer of Nîlagiri, devoted to the observance of êkâdaśi etc. (Gundlupet 69). Kêteya is referred to in Chamarajanagar 76 of S' 1261 and Gundlupet 55 of 1327 Râhuttarâya or Immadi Râhuttarâya was one of his titles.

### 38.

On a stone set up in a dry land in front of the village Kengâki in the same hobli of Harave

Size 1' — 0" × 1' — 0"

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಕೆಂಗಾಕಿಯ ಊರಮುಂದಿನ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

1. ವಿರನಾ		3 ಕೊಟ್ಟಕೊ
2 ಯಕರೂ		4 ದಗ

### Note

This is a short record registering the gift of the field in which the inscription slab is set up as a *kodagi* (rent-free land usually given for some service rendered or expected to be rendered) by Vîra-Nâyaka. The characters are of the 18th century. No date is given.

### 39.

At the village Sâgade, on the stone pillar standing in front of the Kêśava temple to the left.

Size 6' × 1' — 3".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಸಾಗಡೆ ಗ್ರಾಮದ ಕೇಶವ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಎಡಭಾಗದ ನಿಲುವುಗಲ್ಲು ಕಂಬದ ಕೆಳಭಾಗದಲ್ಲಿ

ಪ್ರಮಾಣ 6' × 1' — 3"

1. ಆಂಗಿರಸಂ		6 ಮಗ ಹೊನ್ನಗ
2. ವತ್ಸರದ ಮಾ		7 ಪುಂಡ ಕೇಸವ
3. ಘ ಸು ೨ ಆ   ದಂ		8 ದೇವರಿಂಗೇ ಮಾಡಿ
4. ದು ಅಬ್ಬಾಗಿಲ		9 ನಿಡ ಕಂಬಗ ೧
5. ಕೇಸಿಗವುಂಡನ		

*Transliteration.*

1. Ângira-sam-	6 maga Honna-ga-
2. vatsarada Mâ-	7. vunda Kêsava-
3 gha su 2 Â   dam-	8 dèvaringe mâdi-
4. du Abbâgila-	9. sida kamba 1 ga
5. Kêsigavundana-	

*Note.*

This is a pillar inscription and records that one Honnagavunda, son of Kêsigavunda of the village Abbâgil set up this pillar at a cost of 1 gadyâna for the Kêsava temple on Sunday the 2nd lunar day of the bright half of Mâgha Ângira. The characters belong to the end of the 13th century and the date may be taken as equivalent to January 22, 1273 A.D , a Sunday.

## 40

At the same village Sâgade, on a pillar at the right side in front of the Kêsava temple

Kannada language and characters

ಅದೇಸ್ಥಳದಲ್ಲಿ ಬಲಭಾಗದ ಕಂಬ

1 ಅಂಗಿರ ಸಂವ	6 ಮಗ ಕೆಲ್ಲದಾ
2 ತ್ಸರದ ಮಾಘ	7 ಸನು ಕೇಸವದೇ
3 ಸು ೨ ಆದಂದು	8. ಪರಿಗೆ ಮಾಡಿ
4 ವುಯದಹಳಿಯ	9 ಸಿದ ಕಂಬಗ ೧
5 ಬಂಕ ಗವುಂದನ	

*Transliteration.*

1 Ângira-samva-	6. maga Kelladâ-
2. tsarada Mâgha	7 sanu Kêsavadê-
3 su 2 Âdandu	8 varige mâdi-
4. Vuyadahaliya	9 sida kamba ga 1
5 Bankagavundana	

*Note*

This is also similar to the above and is of the same date and was constructed for the same Kêsava temple at the same cost by Kelladâsa, son of Bankagavunda of Uyadahalli (Uyyamballi).

## 41

At the same village on a stone pillar in the mantapa in front of the Basavêśvara temple.

Kannada language and characters.



ಅದೇ ಪೂರಿನ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಎದುರಿಗಿರುವ ಮಂಟಪದ ಬಲಗಡೆ ಕೊನೆಯ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

- |                    |                        |
|--------------------|------------------------|
| 1. ಪ್ರಮಥಿಸವಕ್ಷ     | 3. ಅಕಸಲೆಸೆಟ್ಟಿ ಹೊನಿಮಯಕ |
| 2. ರದ ಉಮತುರ ಗವಟಿಯರ | 4. ಬಾಕು ಕಂಬ ಕಂಗ F      |

*Note*

This epigraph engraved on a pillar in a mantapa records that it was made at a cost of 9 gadyānas by the goldsmith (akasāle-setu) Honimaya of Gavateyar in Ummattūr village in the year Pramāthi. The letters seem to be of the 14th century A.D. and Pramāthi may be taken as 1339

42

At the village Sômasamudra in the same hobli of Harave, on a slab lying in the enbankment of the tank named Kâlikere

Size 5' × 3'

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಸೋಮಸಮುದ್ರದ ಕಾಳಿಕೆರೆ ಏರಿಯಮೇಲೆ  
ಇರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5'×3'

ಮುಂಭಾಗ.

1. ಶುಭಮಸ್ತು ಶ್ರೀಮಃನೃಹಾಮಂಡಲೇಶ್ವ
2. ರ ಅನೇಯಬೆಂಟೆಯರಾಯರು ವುಮಮ
3. ತ್ತೂರ ಸೋಮೇದೇವ ಮಹಾ ಅರಸುಗಳೂ ಉಯ್ಯ
4. ಂಬಳಿಯ ನೃಳದಲ್ಲಿ ಸೋಮಸಮುದ್ರವೆಂಬ ಕಣಿಯ
5. ನೂ ಕಟ್ಟಿಸಿ ಆ ಕಣಿಯೂ ಬಹುಕಾಲವಿದ್ದು ! ಶಾಲ
6. ವಾಹನಶಕ ವರುಷ ೧೪೭೫ ಸಂದ ಪ್ರಮಾದೀಚ ಸ
7. ಎವತ್ಸರದ ಕಾರ್ತಿಕಮಾಸದಲ್ಲಿ ವಡೆದು ೧೬ ವರು
8. ಷ ಬಿದ್ದುಯಿರಲಾಗಿ ಶುಕ್ಲ ಸಂವ [ತ್ಸ] ರದ ಕಾರ್ತಿಕ
9. ಕ ಶು ೧ ದಲ್ಲಿ ಅರೆಕುರಾರದ ವೀರಭದ್ರ ನಾ
10. ಯಕರ ಮಕ್ಕಳು ಭಾಳಲೋಚನನಾಯಕರು
11. ಜೀನ್ನೋದ್ಧಾರವ ಮಾಡಿದರೂ ಮಂಗಳ ಮಹಾ
12. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration.*

1. śubbam astu srīman mahā-mandalêśva-
2. ra Aneya-bēnteyaiāyaru Vumma-
3. ttūra Sômedēva-mahā-arasugalū Uyya-
4. mbaliya-sthaladallī Sômasamudravemba kereya-
5. nū kattasi ā kereyū bahu-kālaviddu ! Śālī-
6. vāhana śaka varusha 1475 sanda Pramādīcha-sa-

7. m-vatsarada Kârttika-mâsadalli vadedu 16 varu-
8. sha biddu yiralâgi Śukla-samva[tsara]ada Kârtti-
9. ka śu 1 dalli Arekuthâra Vîrabhadra-nâ-
- 10 yakara makkalu Bhâlâlôchana-nâyakaru
11. jirnnôddhârava mâdîdarû mangala mahâ
12. śrî śrî sî

*Translation*

Good fortune. The illustrious mahâmandalêśvara, hunter of elephants, Sômêdêva-mahâ-arasu of Ummattûr, having constructed a tank called Sômasamudra in Uyyamballi-sthala and the tank, after the lapse of a long time, having breached in the month of Kârtika in the year Pramâdîcha, 1475th year of the Śâlivâhana era, and no repairs having been made for 16 years —

On the 1st lunar day of the bright half of Kârtika in the year Śukla, Bhâlâlôchana-nâyaka, son of Vîrabhadra-nâyaka of Arekuthâra repaired the tank. Good fortune.

*Note*

This is an instance of the great attention paid to the construction of new tanks or repairs of breached tanks by the rulers of this country. The tank on the bund of which this inscription stone is set up is a huge reservoir of the old type and is still sometimes called Sômasamudra after the Ummattûr chief of the name of Sômêdêva who constructed it. Another name Kâlîkere is now applied to the tank but the village nearby is still called Sômasamudra.

The tank is said to have breached in the month of Kârtika of Pramâdîcha, Ś 1475 corresponding to October of 1553 A D and it was repaired by the chief Bhâlâlôchana-nâyaka of Arekutâra (now called Châmarâjanagar), son of Vîrabhadra-nâyaka, on the 11th October 1569 A D (Śukla Kâr śu 1).

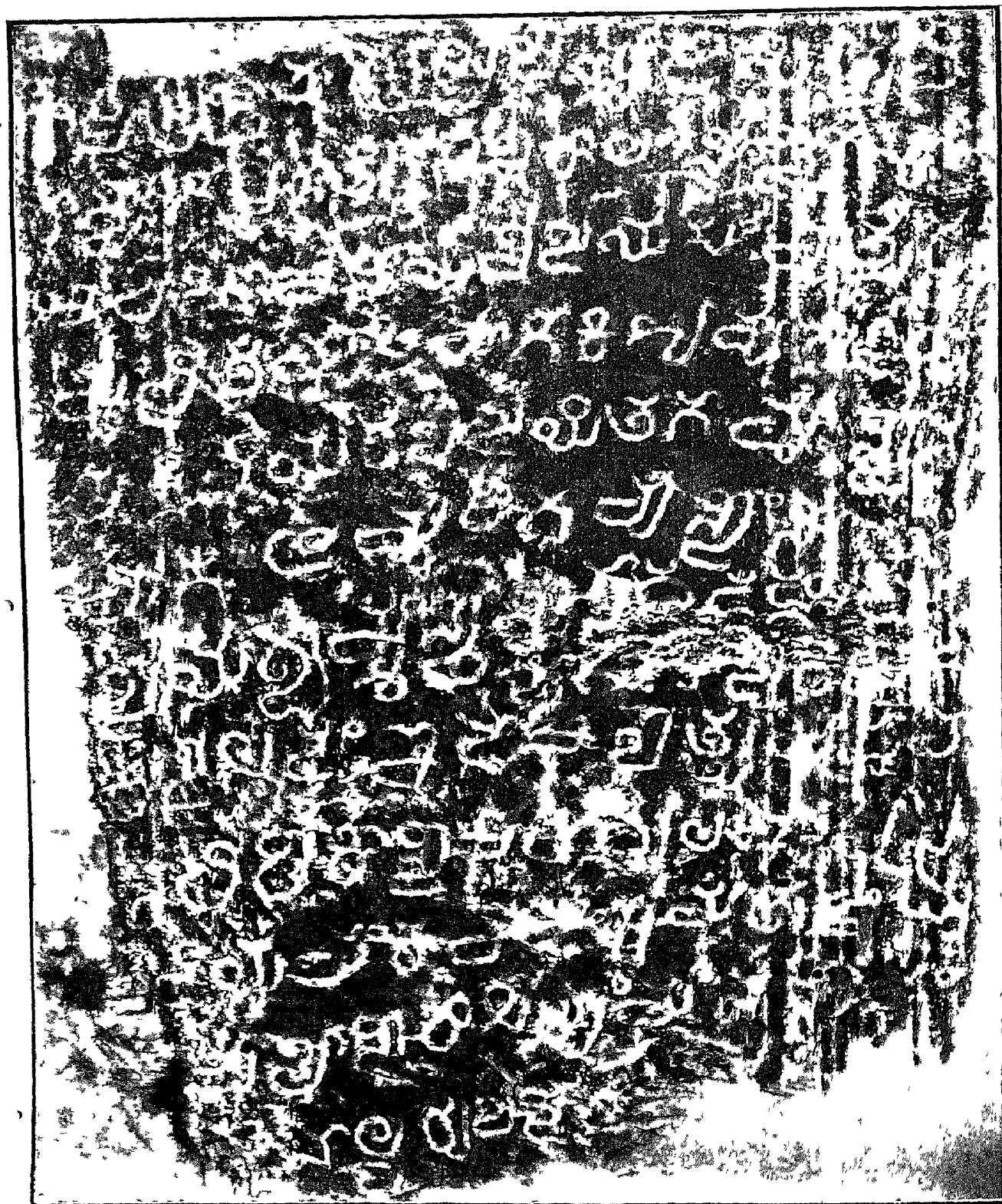
Ummattûr is a village in the Châmarâjanagar Taluk at about a distance of 20 miles from Sômasamudram and was the capital of the Pâllegârs known as the Ummattûr chiefs who seem to have ruled there for about a hundred and fifty years till it was annexed in 1613 A D by the Mysore king Râja Vodeyar (see E. C. IV Intr. p 27).

Sômêdêva-mahâ-erasu of this record is probably the same as Vîra-Sômêrâya Vadeyar referred to in an inscription of 1482 (E. C. IV Chamarajnagar 185) at the village Harave, who had the same titles mahâmandalêśvara, gaja-bêntekâra and is said to have made a gift of land under the tank Sômasâgara constructed by him in Uyyamahalli sthala.

Vîrabhadra-nâyaka, the father of the chief who repaired the tank was the ruler of Arekutâra and son of Kâmyappa Nâyaka (Chamarajnagar 93 of Ś 1454).



STONE INSCRIPTION OF CHALUKYA PERMMADI.



(No 43—p. 139)

At the same village Sômasamudra, on the back side of the above slab.

Kannada language and characters

PLATE XXIII

ಅದೇ ಕಲ್ಲಿನ ಹಿಂಭಾಗ

ಹಳಗನ್ನಡಕ್ಕರ

1 ಸ್ವಸ್ತಿ ಶ್ರೀ ಚಾಳುಖ್ಯ ಸೆಮ್ಮಾಡಿ ಪ್ರಿಥುವಿ	7 ಬ ಭಾಗಂಗೊಣ್ಣು ಕೆಹೆಯ
2 ರಾಜ್ಯಂಗೈಯ್ಯುತ್ತಿರೆ ಸಖಕಾಲಂ ನೊಂಭೈನೂ	8 ಕಟ್ಟಿಸಿದಂ ಇದಕು ಬಿತ್ತುವಟ್ಟವ
3. ಏ ಪದಿನಾಱನೆಯ ವಿಜಯ ಸಂವತ್ಸರ	9 ನಟಿಪಿಕೊಣ್ಣುವ ದೇಗುಲವಂ ಬಸ
4. ಮುಂ ಚೈತ್ರಮಾಸ ಮಾಗೆ ಕಿಜುವುಸೂರ	10 ದಿಯುಮುಂ ಕವಿಲೆಯುಮಂಕೆಯು
5 ಪೆರ್ಗಲಿಯರ ಬಿಜಯಿತ ಗಾವುಣ್ಣನ	11 ಮಂಬಾಣರಾಸಿಯುಮನಾಡಂ
6. ಮಗಂ ಅಮ್ಮಡಿಗಾವುಣ್ಣಂ ನೊಂಬಂ	12 ಇ ನಾಲ್ವರುಂ ಬಿಟ್ಟರ
7. ಬೆಯಗ್ವಾಮ್ಪುಣ್ಣನ ಭಾಗದದ್ದಿಸಿವ	

*Transliteration*

1. svasti srî Châlukhya-Permmâdi prithuvi-
2. râjyam-geyyuttire Sakha-kâlam ombhainû-
- 3 ra padinâraneya Vijaya-samvatsara-
4. mum Chaitra-mâsamâge Kiruvusûra
5. Perggaliyara Bijayitagâvundana
6. magam Ammadi-gâvundam Nola-
7. beya-gvârmmandana bhâgada dassiva-
- 7b. bhâgam gondu kereya
- 8 kattisidam idara bittuvattava-
9. n alipi kondava dēgulavam basa-
10. diyumam kavilyumam kereyu-
11. mam Bânarâsiyuman alidam
12. i-nâlvarum bittar

*Translation.*

Be it well When the illustrious Châlukhya-Permmâdi was ruling the earth, during the 916th year of the time of Śaka, the month Chaitra of the year Vijaya, Ammadigâvunda, son of Bijayita-gâvunda, *Pergaluyar* (pergadc?) of Kiruvusûr took the share corresponding to one-tenth? (*dassiva*) from the share of Nola-beyagvârmmandana and built the tank He who takes away the *bittuvatta* of this will have destroyed the temple, *basadi*, tank and Bânarâsi (Benares). These four persons have made the gift

*Note*

This records the construction of a tank by one Ammadigâvunda of the above village. The inscription is dated in the month Chaitra of Śaka 916 Vijaya. Śaka

915 corresponds to Vijaya and Chaitra of that year coincides with March-April 993 A. D. No tithi is given. The king during whose reign the tank was constructed is named Châlukya Permmâdi. Apparently the name indicates the Châlukya king at the time Tailapa II who had wrested the sovereignty from the Râshtrakûtas was the Châlukya king from 973 to 997 A. D. and the name Châlukya Permmâdi probably refers to him. It may be noted that another inscription in the same district, *ie*, at Kudakûru in Hunsur Taluk (E. C. IV Hunsur 50) dated Śaka 919 Hēmalambī also refers to the reign of Châlukya Permmânadi (and his daughter Pampādēvi).

Lastly, it is on the other side of this inscription slab that the previous record is engraved. Apparently the authorities entrusted with the task of putting up the inscription found this slab handy and did not hunt for a fresh inscription stone. Kiruvusûr is the same as Kirugasûr near Sômasamudra. For the expenses incurred in the construction of the tank, Ammadigâvunda seems to have obtained one-tenth of the lands belonging to Nolambeya-gvârmmanda.

Nolambeya-gvârmmanda seems to have been at first entrusted with the duty of building the tank but transferred his rights to Ammadigavûnda (line 7 and 7b). The meaning, however, of these lines is not very clear.

A tax or a portion of the land under the tank seems to have been allotted for its repairs. This was probably called *bittuvatta*. [See M. A. R. 1929, p. 74]. There is an imprecation in line 8 against the authorities who might confiscate the right.

The last line speaks of four persons having made the grant. But their names are not given in the record except only one noticed before.

#### 44

On the pedestal of the Āñjanêya image lying in a tank in the deserted village Uyyamahalli in the hobli of Harave

Size 3' × 1' — 6"

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಬೇಚರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಅಂಜನೇಯ  
ವಿಗ್ರಹದ ಕೆಳಗಣ ಶಾಸನ

ಪ್ರಮಾಣ 3' × 1½'

1 ಅಂಗಿರಸಂವ | ಬಾದ್ರಪ  
2 ದಸು ೫ ವ ಪುಯ್ಯಮಹ  
3 ೪ಯ ನಾಡಗವುಡ ಮಾ  
4 ದಿಯಂಣ ದೇವಪ್ಪ ಇವರೊ  
5 ೪ಗಾದ ಸಮಸ್ತ ಗವುಡು

6 ಗಳು ಮಂಚೋಜನ ಮಗ  
7 ಕಚೋಜಗೆ ಪುಂಡೆವಾನೆಯನು ಕೊ  
8 ಡಿಗೆಯಾಗಿ ಕಲ್ಲ ಹುಡು  
9 ದು ಕೊಟ್ಟವುಂಬಳಿ ಶ್ರೀ ಶ್ರೀ

*Transliteration*

1. Ângira-samva <sup>1</sup> Bâdrapa-	6 galu Mañchôjana maga
2. da su 5 Va Vuyyamaha-	7. Katôjage vundemâneyanu ko-
3. liya nâdagauda Mâ-	8 digeyâgi kalla hui-
4. diyamna Dêmappa ivaro-	9 du kotta vumbali śrī śrī
5. lagâda samasta-gavudu-	

*Note.*

This records the gift of Vundemâneya (name of a field) as kodige to Katôja, son of Mañchôja by Mâdiyanna, nâdagauda of Uyyamahalli, Dêmappa and other gaudus. Apparently, Kâtôja was a stone engraver or carpenter as his name indicates. The date is given as Ângirasa sam-Bhâdr. śu' 5 Va. The characters seem to be of the 14th century and the date may correspond to Thursday August 27, 1332 A D (taking S' 1254 Ângirasa as the year meant)

## 45

On a boulder in the field of Êcham Basappa to the north of the deserted village Uyyamahalli.

Size 2' — 6" × 2'

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಬೇಚರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಉತ್ತರದಲ್ಲಿ ಏಜಂಬನಪ್ಪನ ಹೊಲದಲ್ಲಿರುವ ಹುಟ್ಟುಗಲ್ಲಿನಮೇಲೆ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 2'—6"×2'

1. ರಾಮದೇವನ ಕಾಲ	6 ಅಳಿಪಿದಡೆ ಗಂಗೆ ತಡಿ
2 ದಲಿ ಉಯ್ಯಮಹಳ್ಳಿಯ	7 ಯಲಿ ಬ್ರಾಹ್ಮರ ಕೊಂ
3 ಸುಂಕದಾಯವನು	8. ದ ಪಾಪಕ್ಕೆ ಹೋಹ
4 ಶ್ರೀ ಹನುಮಂತದೇವರ ದೀಪಕೆ	9. ರೂ
5. ಕೊಟ್ಟರು ಅದಂಪನಾವನಾದರು	

*Transliteration*

1. Râmadêvana kâla-	6. alipidade Gange-tadi-
2. dali Uyammahalliya-	7. yali Brâhmara kon-
3. . . . . sunka-dâyavanu	8. da pâpakke hôha-
4. śrī Hanumanta-dêvara dîpake	9. rū-
5. kotlaru a damma [va] n âvanâ-daru	

*Note.*

This inscription registers the grant of income from tolls in the village Uyyamahalli (now called Uyyamballi, a deserted village near Nanjedêvarapura) for the

service of offering lights before the god Hanumantadêvaru during the time of the king Râmadêva. The usual imprecation is given for those who violate the grant. No date is given. The characters seem to belong to the latter part of the 16th century A. D. Râmadêva of this record is probably the same as Râmarâja, king of Vijayanagara referred to in Chamaraajanagar 28 of 1530. See also No. 32 of the present report

## 46

At the village Kâlanahundi in the hobli of Harave, on a boulder to the north-west of the Âñjanêya temple

Kannada language and characters

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕಾಳನಹುಂಡಿ ಅಂಜನೇಯದೇವಸ್ಥಾನಕ್ಕೆ  
ವಾಯವ್ಯದಿಕ್ಕಿನ ಬಂಡೆಯಮೇಲೆ.

1. ಂ ಯಶ್ವರ ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶು ೧ ಲೂ ಮಲೆಪ್ಪವೊಡೆಯ
2. ಂ ರೂ ನಂಜಯ್ಯ ಒಡೆಯರ ಮಕ್ಕಳು ಲಿಂಗಣವೊಡೆಯರಿಗೆ ಕೊಟ್ಟು
3. ಂ ರಗುತ್ತಿಗೆ ಕೊಳೆಗನಪುರಕ್ಕೆ ಗ ೧೩ " ಸೋಮಸಮುದ್ರಗಡ್ಡೆ ಗ ೩ ಉಭಯಂತೆ
4. ಜುಪುದು ಗ ೧೬೦ಂ ಖಣಾಕರರಿಗೆ ಯಿಲ್ಲ ಸುಂಕಗಣಾಚಾರ ಯಿಲ್ಲ ಸ್ತಾನಮಾನ್ಯ ಪೂ
5. ವರಮರಿಯಾದಿ ಕಟೆಯನಿರನೂ ನಿಮಗದಗೆ ಕೊಡುತೆ ಉ ಅಕಟ್ಟೆಯಲು
6. ಂ ಕಬುಕಾರಗೇಣಸು ಯೇನನಾದರೂ ಬಿತ್ತಿಕೊಂಬಿರಿ ಒಳವಾಪು
7. ಹೊಪವಾಪು ಪುರದೊಳಗಯೆಂದು ಮಾಲ್ಗನೂರ ಸೋ
8. ಮರಸನ ಬರಹ || ನಂಜಯದೇವರು

## Transliteration

1. °Yisvaia-samvatsarada Kârttika šu 1 lû Maleppavodeya-
2. °rû Nanjayya-odeyara makkalu Linganna-odeyange kotta pu-
3. °ia-guttige Koleganapurakke ga 13 || Sôma-samudra gadde ga 3 ubhayam  
te-
4. ruvudu ga 16 khaṇa katharige yilla sunka gaṇâchâra yilla stâna mânya  
pû-
5. rva manyâdi kateya niranû nimma gadege kodutêu â-katleyalu
6. ° kabu kâragenasu yēnanâdaiû bittikombiri olavâru
7. horavâru puradolagu yendu Mâllanûra Sô-
8. marasana baraha || Nanjayadêvaru

## Note

This records the gift of the village Koleganapura and some lands in Sômasamudra with an annual payment of a quit-rent of 16 gadyânas, made by Maleppa Vodeyar to Linganna Odeyar, son of Nanjayya Odeyar. He was to be exempted from the payment of certain taxes *khana* (threshing-floor tax), *katharige* (granary tax), customs dues, and *ganâchâra*. The donee was to enjoy *sthâna-mânya* and was to



be permitted the use of water from a *katte* (embankment) for irrigation, and grow sugar-cane and *kāra genasu* (sweet potato of the rainy season) The donee was also to receive all tolls on imports, exports and *puradolagu* ( ? )

The grant was written by Sômarasa of Mallanûr The signature of the donor is given as Nañjayadêvaru The date of the grant is the 1st lunar day of the bright half of Kârtika in the year Îsvara The letters appear to belong to the 17th century and the date may correspond to October 8, 1637 A. D Nothing is known about this Maleppa Vodeyar.

## 47

On a slab set up near the kitchen of Karivarada Venkataramanasvâmi temple on the Mudibetta hill near the village Gâlipura in the hobli of Haradanahalli

Size 4' × 1' — 6"

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಗಾಳಿಪುರಕ್ಕೆ ಸೇರಿದ ಮುದಿಬೆಟ್ಟದ ಮೇಲೆ  
ಕರಿವರದ ವೆಂಕಟರಮಣಸ್ವಾಮಿಯ ದೇವಸ್ಥಾನದ ಅಡಿಗೆ ಮನೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 4' × 1' — 6"

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜ	5	ನಂದ ವೈಯಸಂ
2. ಯಾಭ್ಯುದಯ ಶಾ	6	ಮಾಗ ಬ ೧೪ ಲು
3. ಲಿವಾಹನ ಸಕ	7	ಅ [ರಿ ಕೊಟಾರದ ೨] ಹಿರಿ
4. ವರುಷ ೧೬೮೮	8	ಚನ್ನರಾಜ

Note.

This inscription gives the name Hirî Chennaiâja (chief) of Arikothâra and the date S' 1688 Vyaya sam. Mâgha ba 14 equivalent to February 27, 1767 A.D. and no other information Apparently, it records the construction of either the kitchen near which it is set up or the compound wall of the Venkataramana temple by the above chief Arikothâra was the old name of the present town called Châmarâja-nagar.

## 48

On a viragal near a temple in the deserted village Bommanahalli in the hobli of Haradanahalli.

Size 6' × 4'

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ಬೊಮ್ಮನಹಳ್ಳಿ ಗ್ರಾಮದ  
ದೇವಸ್ಥಾನದ ಸಮೀಪದಲ್ಲಿರುವ ವಿರಗಲ್ಲು

ಪ್ರಮಾಣ 6' × 4'

1. ಸರ್ವಧಾ [೦] ಸಂವತ್ಸರ ಕಾರ್ತಿಕ ಸು ೧ ಶುಕನಿವೇಶಿ
2. ಸೊಂಟೆಯನಾಯಕರು ತನ್ನವಿಗೆ ಬಿಡುಗಡೆಗೆ ಹೊಂದಿದ
3. ವಿರಗಲು

## Note

This is a vîragal recording the death of a warrior named Bayiru, son of Sonṇeyanâyaka in Śatinâd and the setting up of the vîragal by the father of the deceased. The date is given as Sarvadhâri sam Kârtika śu 1. The characters seem to be of the 17th century, and the date may be regarded as equivalent to A.D. 1648.

## 49

In the village Basavâpura in the same hobli of Haradanahalli, on a vîragal set up near the road in a wet land.

Size 5' × 4'

Old Kannada characters and language.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬಸವಾಪುರಕ್ಕೆ ಉತ್ತರ ರಸ್ತೆ ಪಕ್ಕದಲ್ಲಿ  
ವೆಂಕಟಯ್ಯನ ಭತ್ತದ ಅಯ್ಯಂಗಾರ್ಯರ ಗದ್ದೆಯಲ್ಲಿ ನೆಟ್ಟಿರುವ ವಿರಗಲ್ಲ.

ಪ್ರಮಾಣ 5'×4'

ಪೂರ್ವದ ಹಳಗನ್ನಡಕ್ಕರ

1. ಸ್ವಸ್ತಿ ಸತ್ಯವಾಕ್ಯ ಕೊಬ್ಬಣಿವರ್ಮ ಧರ್ಮಮಹಾರಾಜಾಧಿರಾಜ
2. ಕೊವಳಾಲಪುರವರೇಶ್ವರ ನಂದಗಿರಿನಾಥ ಶ್ರೀಮತ್ಪರ್ಮಾನದಿ
3. ಗಳಾ ತಮ್ಮಂ ಬೂತರಸ ತಮ್ಮ ಕುದಿರೂರೊಳ್ಳವಿ . ಬವರದೊಳ್ಳೆ
4. ಚ್ಚುಜುಬಿನತ್ತೊ ಅವರ ಮಾಮ ತಿಮ್ಮಮೆದಯ ಮಾದವಾಡಿಯ ಬಾಳ್ಗಟ್ಟು ಕೊಚ್ಚೊ

ಅಡ್ಡ ಪಟ್ಟಿ.

5. ಮಚ್ಚೆ
6. ಟಿಪರ
7. ರಸ
8. ಬಾಣ
9. ಗಾಪುಣ್ಣ
10. ಬಾಳ್ಗಟ್ಟು
11. ಮರಿಯಾ
12. ದಿಯೊ
13. ಳೆ ಸ
14. ಲ್ವುದು ಇದ ಅವನೊರ್ವ್ವನು ಮೋಹದೊಳು ಅಳುಕಿ .
15. ವಾರಣಾಶಿಯನಟಿದ ಪಾಸದೊಳು . .
- 16.

## Transliteration

- 1 svasti Satya-vākya Konguni-varmma dharmma-mahā-rājādhirāja
- 2 Kovalāla-pura-varēśvara Nandagiri-nātha śrīmat Permmānadi-
- 3 gālā tammam Būtarasa tamina Kudirūrol Kavi . bavaradol ke

4. chch urubı satto avara mâma Timpamedeya  
Mâdavâdiya bâlgalchu kottô  
On a band of the above viragal
5. machcha
6. ripaia-
7. iasa
8. Bâna-
9. gâvunda
10. bâlgalchu-
11. mariyâ-
12. diyo-
13. le sa-
14. lvudu ida âvan orvvanu môhadolu alupı .
15. Vâranâśiyan alida pâpadolu
16. .

*Translation.*

Be it well Bûtarasa, younger brother of Satyavâkya Konganivarma dharma-mahâ-râjâdhirâja, lord of the excellent city of Nandagiri, the illustrious Permânadi died in his Kudûû after displaying his valour (kechchurubı) His uncle (mâma) Timpamedeya gave away Mâdavâdi as *bâlgalchu* (lit washing the sword) or a grant for heroism Bânagâmunda, destroyer of those who feel envious (is the donee?) (The land is) granted according to the rule of *bâlgalchu* He who out of greed seizes this will incur the sin of destroying Benares

The exact meaning of the inscription cannot be made out especially as some letters are lost in line 3 It is difficult to say whether Bânagâvunda is the donor and the uncle of the hero Similarly Timpamedeya might mean belonging to the division Timpamede.

*Note*

This is a viragal of the time of the Ganga kings and illustrates how kings rewarded warriors who fought for them and died in battle Their relatives were presented with grants of land Such grants are known as *raktahodage*, *nettarugodage*, *bâlgalchu*, *svane*, etc , in the inscriptions

No date is given in the grant The characters seem to belong to the end of the 9th century and beginning of the 10th century. Some letters are worn out in line 3 The Ganga king is merely given the usual titles and is called Permânadi. It is difficult to determine who he was. His younger brother Bûtarasa is stated to have died in battle. We have a Ganga prince of the name in 870 A. D (E. C. III Nanjangud 75), younger brother of the king Satyavâkya II. Mr Rice says that Bûtarasa must have died before his elder brother the king, as Ereganga, his son,

became the Yuvarāja about 886 A D (Mysore and Coorg from Inscriptions, P. 44). It is therefore probable that Bûtārāsa of this record is identical with the above Ganga prince Bûtārāsa and Pernmānadi with Râchamalla II. The date of the record may thus be taken to be about 886 A D as Bûtārāsa is stated to have died in battle in this inscription

## 50

At the village Dollipura in the hobli of Chandakavâdi, in a dry land to the west

Size 5' × 4'

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ದೊಳ್ಳಿಪುರಕ್ಕೆ ಪಶ್ಚಿಮ

ಶೀರುಹಳ್ಳಕ್ಕೆ ಪಶ್ಚಿಮದ ಹೊಲದಲ್ಲಿ

ಪ್ರಮಾಣ 5'×4'.

1. ಶ್ರೀ ಗುರುವೇ ಸರಣು ಶ್ರೀ ಹರಿಯೇ ಸರಣು || ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಸಕಳವಿಖು
2. ಧಜನ ಸಂಸ್ಥೆಯಮಾನ ಗುಣ ಗಣಾಸ್ರಯಂ ಶ್ರೀ ಪ್ರಿದ್ವೀಪಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜ ಪ
3. ರಮೇಸ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀಸ್ವರಂ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ಸಮ್ಯಕ್ತ್ವ
4. ಚೂಡಾಮಣಿ ಮಲೆರಾಜ ರಾಜ ಮಲ್ಪರೊಳು ಗಂಡ ಗಂಡಭೇರುಂಡ ಕದನ ಪ್ರ
5. ಚಂಡ ಟೀಕಾಂಗ ವೀರನ ಸಹಾಯ [ಸೂರ] ಸನಿವಾರಸಿದ್ಧಿಗಿರಿದುರ್ಗ ಮಲ್ಲಚಲದಂಕರಾ
6. ಮ ಸಂಗ್ರಾಮ ಭೀಮ ಪೈರೀಭಕಂರೀರವ ಮಗರಾಜ್ಯ ನಿಮ್ಮೂಲ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಪ್ಪಾ
7. ಚಾಯ್ಯನು ಪಾಂಡ್ಯರಾಜ್ಯ ಸಮುದ್ದರಣ ನಿನ್ನಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಳ ಬು
8. ಜ ಬಳ ಶ್ರೀ ವೀರನಾರಸಿಂಹ್ಯದೇವರರು ಶ್ರೀ ಮದ್ರಾ (ಳ) ಜಧಾನಿ ದೋರಸಮುದ್ರದ ನೆಲೆ ವೀಡಿ ನೊ
9. ಳು ಸುಖ ಸಂಬಧಾ ವಿನೋದದಿಂ ಪ್ರಿದ್ವೀರಾಜ್ಯಂ ಗೈಯುತ್ತಿದ್ದಾಲ್ಲ || ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಜಗದ್ವಿನಮ
10. ತಿ ವೀರ್ಯರುಂ ಭೂ ದೇವಿ ಲಬ್ಧವರ ಪ್ರಸಾದರುಂ ಮೇಘವಾಹನ ಪ್ರಸಾದ ಜನಿತ ಜೀವನರು
11. ಒಲಭದ್ರ ದೇವರಪುತ್ರರುಂ ವ್ಯಾಳಧ್ವಜ ವಿರಾಜಮಾನ ರಾಜಹಂಸರುಂ ಎಂಭತ್ತನಾಲ್ಕು ಲಬ್ಧ
12. ಯೋನಿಮುಖಜೀವಕ್ಕಾದರರುಂ ಎಲ್ಲಾ ಸಮಯಕ್ಕುತ್ತವರ್ಮನೆಯನಿಪರುಂ ಸಮಸ್ತ ಧ
13. ಮ್ಮ ಪ್ರತಿಪಾಲಕರುಂ ಅಶ್ರಿತ ಜನಕಲ್ಪ ಪ್ರಿಕ್ಷರುಂ ದೇವ ದ್ವಿಜಕ್ಷತ್ರಿಯರ್ಗೈತ
14. ಲೆಬಾಗುತ್ತ ಬೆಸಗೆಯ್ದು ನಡವ ಸಜ್ಜನ ಮಕ್ಕಳುಂ ಶ್ರೀ ಮತುಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ
15. ಹೊಯ್ಸಳ ಶ್ರೀ ವೀರ ನಾರಸಿಂಹ್ಯದೇವರ ದಿವ್ಯ ಶ್ರೀ ಪಾದ ಪದ್ಮಾರಾಧಕ
16. ರು ಯಿಷ್ಟರು ? ಮಾರನಾಡದಕಾಪಿ ನಾಡ . . .
17. . . . .
18. . . . .
19. . . . .

ಹಿಂಭಾಗ

20. ಚವಾಡಿಯ ಅಲ್ಲಾಳ ಗವುಡ ನಗರಲ ಕೊಡಿಯಾಂಡೆ |
21. ಹಂಡರಕನಹಳ್ಳಿಯ ಚಿಕ್ಕಗವುಡ ಹಟಲಕೋಟೆಯ ಮ
22. ರಬೆಗವುಡ ರಾಘವಗವುಡ ತಿಬ್ಬಹಳಿಯ ಮಾಡಿಗವುಡ
23. ಎಲಗನಹಳ್ಳಿಯ ಮೋಟಗವುಡನೊಳಗಾ [ದ] ಸಮಸ್ತ ಪ್ರಭು ಗ
24. ಪುಡುಗಳೊಡಿ ಸ್ವಸ್ತಿ ಶ್ರೀ ಸಕವರುಷಂ ೧೨೧೨ನೆಯ ವೀರೋ

25. ಥಿ ಸಂವತ್ಸರದ ಅಷಾಡ ಸು ೧೧ ಬ್ರ | ಅನುರಾಧ ನಕ್ಷ  
26. ತ್ರದಲು | ಶ್ರೀ ರಂಗದ ಶ್ರೀ ರಂಗನಾಥನ ಪ್ರೌಢಿತ ಕೂ  
27. ರತ್ತು ಶ್ರೀ ವೇದಬ್ಯಾಸ ಚತುರಿಗ ಪೆಣಂದ ಪೆರುಮಾಳಾದ ಪೆರಿಯ  
28. ಭಟ್ಟಾರಕರಿಗೆಂದುಯೆಣ್ಣಿ ನಾಡ ಗುಡ್ಡ ವಾಡಿಯನು ಚತುಸ್ವೀಮಾಂ  
29. ತ ದೊಳಗಾಗಿ ಸರ್ವ್ವ ಮಾನ್ಯವಾಗಿ ಧಾರಾಪೂರ್ವ್ವಕವಾಗಿ ಈ ಧರೆ ಚ  
30. ಂದ್ರಾಕ್ಷ್ಯ ತಾರಾಂ ಬರ ರುಞ್ಞನಕ

*Transliteration*

*(Front side)*

1. śrī-guruvê saranu śrī ayyê saranu || svasti samasta-bhuvanâśīayam  
sakala-vibu-
2. dha-jana-samsthūyamâna-guna-ganâsrayam śrī-piṭhṡvīvallabham mahâ  
râjâdhirâja pa-
3. ramêsvaram Dvârâvatī-puravarâdhī-svaram Yādava-kulâmbara-dyumanī  
samyaktva-
4. chûdâmanī malerâjarâja malparoluganda gandabhêrunda kadanapra-
5. chandan êkângavīran asahāya [sûra] sanivârasiddhī girīdurggamalla  
chaladankarâ-
6. ma sangrâmahîma vairībha-kanthīrava Magara-îjya-nirmmûla Chôla-  
râjya-pratishthâ-
7. châryyanu Pândya-râjya samuddharana nissanka-pratâpa Chakravartti  
Hoysala bu-
8. jabala śrī-Vīra-Nârasimhya dēvarasaru śrīmad râ (la) jadhānī Dōra-  
samudrada nelevīdino-
9. lu sukha-sankhathâ-vinôdadim prithvī-râjyam gayyuttīddālī || svasti  
samasta-jagad-vinama-
10. ti-vīryyarum Bhûdēvi labdha-vara-prasâdarum Mēghavâhana-prasâda-  
janīta-jīvanaru
11. Balabhadradēvara putrarum Vyāli-dhvaja-virâjamâna-râjahamsarum  
embhatta-nâlku-lakhkha-
12. yōni-mukhajīvakâdararum ellâ-sameyakku ttavarmmaneyenīparum  
samasta-dha-
13. rmina-pratīpâlakarum âśrita-jana-Kalpavīksharum dēva-dvīja-kshatriya-  
rgge ta-
14. le-bâgutta besageydu nadava sajjana-makkalum śrīmatu pratâpa-chakra-  
vartti
15. Hoysala śrī-vīra-Nârasimhya-dēvara divya-śrī-pâda-padmârâdhaka-
16. ru ? yishtarū ! Mâranâdada Kârenâda
17. .
18. .
19. . . .

*Back side*

- 20 chavâdiya Allâlagavuda Nagarala Kodiyânde  
 21 Handarakanahalliya Chikkagavuda Hatala-kôteya Ma-  
 22. rabegavuda Râghavagavuda Tibbihaliya Mâdigavuda  
 23 Eraganahalliya Môtâ gavudanolagâ [da] samasta-prabhuga-  
 24 vudugal kûdi svastî śrî Saka-varusham 1212 neya virô-  
 25 dhi-samvatsarada Âshâda su 11 Bri " Anurâdha-naksha-  
 26 tiadalu ! Śrîngada Śrînganâthana prôhita Kû-  
 27 rattu śrî Vedabyâsa-chaturiga peranda-perumâlâda Periya-  
 28 bhattâarakarigendu Yennenâda Guddavâdiyanu chatu-sîmân-  
 29 ta-dolagâgi sarvvamânyavâgi dhârâ-pûrvva-kavâgi yî dhare-cha-  
 30 ndrârka-târâmbara-ullanaka

*Translation*

The holy guru alone is (my) refuge Śrî Hari alone is (my) shelter. Be it well While the emperor Hoysala bhuja-bala Vîra Nârasimhyadêvarasa, the refuge of the whole universe, possessed of the assemblage of the qualities praised by all the learned men, favourite of the goddess of fortune and earth, king of kings, Paramêśvara, lord of the excellent city of Dvârâvatî, a sun to the firmament, that is, the Yâdava family, crest-jewel of righteousness, king over the Male chiefs, lord of the Malepas, *gandabhêrunda*, terrible in war, sole hero, unassisted warrior, *Sanvârasiddhi*, *gundurgamalla*, a Râma in moving battle, Bhîma in battle, a lion to the elephants the enemies, uprooter of the Magara kingdom, establisher of the Chôla kingdom, reviver of the Pândya kingdom, was ruling the earth from his capital Dôrasamudra in peace and happiness

Be it well Possessors of prowess respected by the whole universe, obtainers of boons from the goddess of Earth and of their livelihood by the favour of India (Mêghavâha), sons of Balabhadradêva, swans shining with Vyâli-dhvaja flag (?), respectors of the eighty-four lakhs of living beings, abodes of all religions, protectors of all acts of charity, wishing-trees to those who resort to them, righteous men who give their own lives for the gods, Brahmanas and Kshatriyas, worshippers of the holy lotus feet of the illustrious pratâpa-chakravartî Hoysala-śrî-vîra Nârasimhyadêvar,  
 of Mâranâd and Kârenâd

Nagarala Kodiyânde (son ?) of Allâlagauda of [Am] chavâdi, Chikkagauda of Handarakanahalli, Marabegauda of Hatalakôte, Râghavagauda, Mâdigauda of Tibbihalli, Môtâgauda of Eraganahalli and other *prabhu-gaudus* having assembled —Be it well On Thursday with the constellation Anûrâdhâ, being the 11th lunar day of the bright half of Âshâdha in the year Virôdhi, Śaka year 1212, gave away the village Guddavâdi in Yennenâd with all the rights within its four boundaries as sarvamânya with pouring of water, to last as long as the earth, moon and sun

endure, to Periyabhattâarakar, the priest (*purôhita*) of the god Śrīranganâtha in Śrīranga and Kûrattu Śrī Vêdavyâsa-chaturiga-piranda-Perumâl (holy person, son of Vêdavyâsa, chaturiga ? called also Kûrattu)

*Note.*

This inscription is of some interest as it records the gift of a village Guddavâdi to the master of ceremonies (*purôhita*) in the famous Vishnu temple of Ranganâtha in the island of Śrīrangam in the Trichinopoly district. The gift was made by various prabhu-gaudus of the country. Various epithets in their praise are given. The date given corresponds to Thursday, 30th June 1289 A. D., a day with Anûrâdhâ constellation (taking Ś 1211 Virôdhî as the year meant). It falls within the reign of Narasimha III. The donee was Periyabhattâaraka, son of Vêdavyâsa, surnamed Kûrattu. Kûrattâlvân was a devotee of the famous Vaishnava reformer Râmânujâchârya. He is said to have allowed himself to be blinded by a bigoted Chôla king to save his guru from unjust punishment. The dance is said to be a descendant of his. What *chaturiga* means we do not know. Does it mean fourth of that name?

51

In the deserted village Hongalavâdi, in the Chandakavâdi hobli, on a slab standing in a shrine called Śâsanada Mârî gudi

Size 6' — 6" × 3'

Kannada language and characters

ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ಹೊಂಗಲವಾಡಿ ಶಾಸನದ ಮಾರಿ ಗುಡಿಯಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು

ಪ್ರಮಾಣ 6'—6"×3'.

1. . ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ
2. ಶಾಲಿವಾಹನ ಸಕ ವರುಷಂ ೧೪೪೦ನೆಯ
3. ಬಹುಧಾನ್ಯ ಸಂವತ್ಸರದ ಜ್ಯೇಷ್ಠ ಬ ೧೦೦೦ ಸ್ವ
4. ಸ್ತಿ ಶ್ರೀ ಮನ್ಮಹಾಮಂಡಲೇಶ್ವರ ಸಾಳುವ
5. ಗೋವಿಂದ ರಾಜಗಳ ಕಾರ್ಯಕ ಕರ್ತರಾದ ತಿಂ
6. ಮ ನಾಯಕನವರೂ ನವಿಲೂರಲಾಳುತ್ತ
- 7 . . . .
- 8 ಮಂಟಪಕೆ
- 9 . . ಸುಂಕ .
- 10 . . . ಹೊರವಾರು
11. ಹರಾ . . ವಾಧರ್ಮ .
12. ಸುವರ್ಣಾದಾಯಗೆ ೩೩ ಅಕ್ಷರದಲು ಮೂವತ್ತಮು

16. ಮಾನ್ಯ ಪೂರ್ವ  
 17. ಗೊ ಉ ಬ್ರಾಹ್ಮಣ ಕೊಂದ ಪಾಪದಲಿ ಹೋಪರು ಯಂದು ಕೂಟ್ಟ ಸಿರಾ  
 18. ಸಾಸನ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

*Transliteration*

- 1 śvasti śrī vijayābhyudaya  
 2 Śālivāhana saka varuṣam 1440 neya  
 3. Bahudhānya-samvatsarada Jyēṣṭha ba 10 lū sva  
 4. stī śrīman-mahā-mandalēśvara Sāluva  
 5. Gōvindarājāgala kāryake kartarāda Tim-  
 6 manāyakanavarū Navilūral ālutta  
 7. . . . .  
 8. . . . . mantapake  
 9 . . . . . sunka  
 10 . . . . . horavāru . . . . .  
 11 harā . . . . . vā dhaima  
 12 suvarnādāya ga 33 akṣharāḍaḷu mūvatta mu  
 13-15 . . . . .  
 16 mānya pūrva  
 17. gōu-Brāmhara konda pāpadalī hōharu yandu kotta silā-  
 18. sāsana mangala mahā śrī śrī śrī

*Note*

The huge slab on which this is engraved is housed in a small shrine and worshipped occasionally. It is called Śāsanada Māri and is situated in the midst of a thick forest belonging to the Chāmarājanagar Taluk. Remains of broken pottery, bricks, etc., in the vicinity indicate that once on the site stood a big village. It is believed that when there is drought in the neighbourhood people go to this stone slab and worship it and then there will be heavy rain. The slab is thus covered with a thick coating of oil, clarified butter and occasionally with boiled rice by the devotees. It was with very great difficulty that the slab was washed clean and even then it was not possible to take a good estampage of the inscription engraved thereon or copy it fully.

The inscription records the gift of some village of the annual rental value of 33 gold gadyānas with all the rights of possession and free of tax for the maintenance of some mantapa. The gift is said to have been made by Timmanāyaka ruling at Navilūr, agent for the mahāmandalēśvara Sāluva Gōvindarāja, on the 10th lunar day of the dark half of Jyēṣṭha in Ś 1440 Bahudhānya corresponding to June 3, 1518 A. D. Sāluva Gōvindarāja was a governor of the southern portion of the Mysore District under the Vijayanagar king Krishnarāja (see E. C. IV Chamarajanagar 37).



of 1517 A D , 99 of 1523 A D , 111 of 1523 ? T -Narsipur 42 of 1521 A D , 73 of 1519 A D. Nanjangud 195 of 1513). Timmananâyaka is referred to in Chamarajanagar 111 of 1523 as agent for Sâluva Gôvindarâja. In T -Narsipur 42 Sâluva Gôvindarâja is called *Śālā-pradhāna* of Krishnarâya. He was the younger brother of Mahâpradhâna Sâluva Timmarasa Vodeyar (Nanjangud-195) known in stories as Appâji. There is also a mahâpradhâna Timmanna Dannâyaka referred to in inscriptions at Mēlukôte, Seringapatam Taluk 86 of Ś 1393, 89 of Ś 1330 but he is evidently different from the Timmanâyaka of the present record

## 52

In the forest village Bânagavâdi in the hobli of Chandakavâdi, on a slab standing in front of the Mârīgudi

Size 6' × 2' -- 6"

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆಸ್ವಿ ಗ್ರಾಮ ಬಾನಗವಾಡಿಯ  
ಮಾರಿ ಗುಡಿಯ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6'×2'—6"

ಮುಂಭಾಗ

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾದ್ವೈ
2. ದೇಯ ಸಾಲಿವಾಹನ ಷಕ ವರುಷ
3. ೧೪೮೫ನೆಯ ಸಂದ ವರ್ತಮಾನಕೆ ಸಂ
4. ದ ರುದಿರೋದ್ಗಾರಿ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಬ
5. ೧೦ ಲು ಶ್ರೀ ಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ಸದಾ
6. ಶಿವರಾಯ ಮಹಾರಾಯರು ಪ್ರಿಧ್ವಿಯ ರಾಜ್ಯಂಗೆ
7. ಯಿವುತ್ತು ಯಿರುವಲ್ಲಿ ಮಂನು ಲಾಧೀಶ್ವರ ಮಹಿ ಹೊ
8. ಕ್ಕರ ಕಾಯಿವ ಮಾಹಾಂತರ ಮಲ್ಲ ಬಸವ ಸಂಕರ
9. ವಂಕಿ ನಾರಾಯಣ ಹೊಕುಳ ಗಂಟು ದುಟ್ಟುರ ಕಂನಡಿ ಕಾ
10. ಂತಿ ಮಾಡುವ ರಾಯರಾವುತ್ತರ ಗಂಡ ಕೊ
11. ಉತ್ತರ ಮಾಯಪ್ಪನಾಯ್ಕರ ಮಕ್ಕಳು ತಿಂಮಪ್ಪನಾಯಕರು
12. ಪುಂಮತ್ತುರ ಉಪ್ಪರಿಕೆಯ ಮಟದ ಸಿಹ್ವಾಸನಾಗ್ರಗಂಣ್ಯ
13. ರಾದ ಮಹಾಮಹತ್ತಿ ನೊಳಗಾದ ಮಾದೇವರಿಗೆ ಕೊಟ್ಟ ದಾನಸಾಧನ
14. ದ ಕ್ರಮ ವೆಂತೆಂದರೆ ನಂಮ ನಾಯ್ಕತನಕ್ಕೆ ಸಲುವಾಳೆಯದ
15. ಸ್ಥಳದೊಳಗಣ ಬಾಣಗವಾಡಿಯೆಂಬ ಗ್ರಾಮವನು ನಿಮಗ
16. ಅರ್ಧೋದಯ ಪುಂಣ್ಯಕಾಲದಲ್ಲಿ ನಂಮ ತಂದೆ ತಾಯಿ
17. ಗಳಿಗೆ ತ್ರಿಸಂಧ್ಯಾಕಾಲದಲ್ಲಿ ಪುಂಣ್ಯವಾಗಬೇಕೆಂದು
18. ನಿಮಗೆ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟೆವಾಗಿ ಈ ಗ್ರಾಮಕ್ಕೆ
19. ಸಲುವ ಚತುಃ ಸೀಮೆಯ ಪೊಳಗಾದ ಕೆಟಿ ಗದ್ದೆ ಬೆದ್ದಲು
20. ತೋಟ ತುಡಿಕೆ ಅಣಿ ಅಚ್ಚುಕಟ್ಟು ಕಳ ಕೊರಾರ ಕಾಡಾ
21. ರಂಭ ನೀರಾರಂಭ ಕಿಟುಕುಳ ಸುಪರ್ನಾದಾಯ ಸುಂ

## ಹಿಂಭಾಗ

- 22 ಕಥತ್ತಾದಾಯ ನೀರ  
 23 ಜಲ ಪಾಶಾಣ ಅಕ್ಷೀ  
 24 ಜೆಯಾಗಾಮಿಸಿದ್ದ ಸಾಧ್ಯಂಗ  
 25 ಕೆಂಬ ಯೇನುಂಟಾದ ಸರ್ವ  
 26 ಸಾಮ್ಯವನೂ ಸರ್ವ ಮಾನ್ಯವಾಗಿ  
 27 ಅಗುಮಾಡಿ ಅನುಭವಿಸಿಕೊಂಡು  
 28 ನಮಗೆ ಪುಂಜ್ಯವಾಗಲಿಯೆಂದು ಹೆ  
 29 ರಸಿ ಶಿವಾರ್ಚನೆಯನು ಮಾಡಿಕೊಂಡು  
 30 ಸುಖದಲ್ಲೆ ಯಿರುವರೆಯೆಂದು ಕೊಟ್ಟ  
 31 ದಾನ ಸಾಧನನಾ || ಯಿದಕೆ ಅವನಾನೊಬ್ಬ ತ  
 32 ಪ್ಪಿಡಿ ನೆ [ಪ] ಹರಿಸಿದರೆ ತಂಮ ತಂದೆ ತಾಯಿಗಳ ವಾರ  
 33. ಣಾಸಿಯಲಿ ಕೊಂದ ಪಾಪಕೆ ಹೋಹರು ಗೋವ  
 34 ಬ್ರಾಹ್ಮರ ಕೊಂದಪಾಪಕೆ ಹೋಗುವರು ಗಂಗೆಯ  
 35. ತಡಿಯಲಿ ಕಪಿಲೆಯ ಕೊಂದ ಪಾಪಕೆ ಹೋಹರು  
 36 ಯಿ ಧರ್ಮವನು ತಪ್ಪದೆ ನಡಿಸುವಂತಾವರು  
 37 ಗಳಿಗೆ ಸಹಸ್ರ ಅಶ್ವಮೇಧಂಗೆಯ್ದ ಪುಂಜ್ಯ ವಹು  
 38 ದು ದಾನ ಮಾನ್ಯಪೂರ್ವಧಾರೆ ಮಾಡಿ [ದೆ] ಯೆಂದು  
 39 ಸಾಧನ | ಸ್ವದತ್ತಾದ್ವಿಗು  
 40. ಣಂ ಪುಂಜ್ಯಂ ಪರದತ್ತಾನು ಪಾಲನಂ ಪರದತ್ತಾ ಪ  
 41 ಹಾರೇಣ ಶ್ವದತ್ತಂ ನಿಷ್ಪಲಂ ಭವೇತ್ ”

*Transliteration.*

- 1 svasti sî vijeyâdbhu-  
 2 deya Sâlivâhana-shaka-varusha  
 3 1485 ne sanda vattamânake san-  
 4. da Ruduôdgâri-samvatsarada Śîâvana ba  
 5. 10 lu śîinan mahââjâdhîâja Sadâ-  
 6. sivaîâya-mahâîâyaru pûthviya îjyam-ge-  
 7 yivutta yuvalli Mamnu [Ku] lâdhîśvara mareho-  
 8 kkaia-kâyiva mârântana-malla Basava-Sankara  
 9 Vanki-Nâîyana hokula-gantu duttura-kannadi kê-  
 10. nti-mâduva îyavâvuttara-ganda . . . Ko-  
 11. uttura Mâyappa-nâykara makkalu Tinmappa-nâyakaru  
 12. Vummattura Uppaîkeya-inatada sîhvâsanâ-giaganya-  
 13 îâda mahâ-mahattinolagâda Mâdêvarige kotta dâna-sâdhana-  
 14. da kiama-ventendae namma nâykatanakke saluva Ghaleyada  
 15. sthaladolagana Bânagavâdi yemba grâmavanu nimage

16. Ardhôdaya-punya-kāladalli namina tande-tāyi-
17. galige tri-sandhyâ-kāladallu punyavāga-bēkendu
18. nimage dhārâ-pūrvakavāgi kottevāgi î-grāmakke
19. saluva chatūh-sîmeya volagâda kere gadde beddalu
20. tôta tudike ane achchukattu kala kothâra kādâ-
21. rambha nîrârambha kirukula suvarnâ-dâya sum-

*back.*

22. ka bhattâdâya nîra-
23. . . . jala pâśâna akshî-
24. ni yâgâmi siddha sādhyam-ga-
25. lemba yēnuntâda sarva-
26. sâmyavanû sarvamānyavagi
27. āgumâdi anubhavisikondu
28. namage punnyavāgali yendu ha-
29. rasi Śivârchchaneyanu mādikondu
30. sukhadalli yiruvâri yendu kotta
31. dâna-sâdha (na) nâ || yidake âvanân obba ta-
32. ppidisa [pa] harisidare tamma tande-tâyigala Vâra-
33. nâsiyalî konda pâpake hôharu gôva
34. Brâmhara konda pâpake hôguvaru Gangeya
35. tadiyalî kapileya konda pâpake hôharu
36. yi dhaimavanu tappade nadasuvantâvaru-
37. galige sahasra-Aśvamêdham-gaîda punyavahu-
38. du dâna-mânya-pûrva dhâre-mâdiyendu
39. . . . sâdhana | sva-dattâ dvigu-
40. nam punnyam para-dattânu-pâlanam para-dattâpa-
41. hârêna śva-dattam nishphalam bhavêt ||

### *Translation.*

Be it well. On the 10th lunar day of the dark half of Śrâvana of the year Rudhîrôdgârî, 1485 years having elapsed in the Śâlivâhana era, while the king of kings, Sadâśiva-mahârâya was ruling the earth.—

Timmappa Nâyaka, son of Kovuttûr Mâyappa Nâyaka, chief of the Mannulas (Mannulâdhîsvara), protector of those who take refuge under him, punisher of those who fight with him, a Śankara to Bull (Basavaśankara), Vanki-Nârâyana, a knot at the navel (*hokulagantu*), a mirror to the wicked, punisher of the kings and warriors who transgress laws of the virtue (*kânti-mâduva*) gave the following charter

to Mādêvar, chief of the throne of Upparikeya-Mata in Ummattûr and belonging to the *mahāmahattu* —

As we have given you with the pouring of water the village Bânagavâdi in Ghaleya-sthala belonging to our office of nâyaka, on the holy occasion of Ardhôdaya, in order that merit might accrue to our parents in the three *sandhyâs* (junctions of time, morning, midday and evening), you may take possession of and enjoy all the rights including all tanks, rice fields, dry lands, gardens, *tudike* (kitchen gardens?), *kala* (threshing floor), *kotâra* (granary), *kâdâramba* (lands cultivated by natural supply of water like rain), *nîâramba* (lands cultivated with the help of artificial irrigation) *kurukula* (tolls on minor articles), *suvarnâdâya* (income in gold), *sunha* (customs duties), *bhattâdâya* (income in paddy), . . . water streams, rock, imperishables, future income, present resources and possibilities within the four boundaries of this village and bless us that merit might accrue to us and conducting the worship of Śiva you may remain happy. Thus is the charter given —

He who violates this and confiscates will be guilty of the the sin of killing his parents in Vānanâsi. He will incur the sin of killing cattle and Brahmans. He will incur the sin of killing tawny cows on the banks of the Ganges. To those who carry on this charity without fail will come the merit of doing thousand horse-sacrifices. Given with pouring of water as a gift and *mānya* (endowment to be respected by all)

Protecting another's charity is twice as meritorious as making a gift oneself. By confiscating another's gift, even one's own gift is rendered fruitless

#### Note

This inscription registers the grant of the village Bânagavâdi by a chief named Timmapppa Nâyaka of Kovuttûr (same as Coimbatore) to Mādêvar, head of a Viṣaiva matt named Upparikeya-matha in the village Ummattûr (in the same taluk of Châmarâjanagar) during the reign of Sadâśivarâya, king of Vijayanagar. It is dated Ś 1485 Rudhîrôdgârî sam. Śrâv ba 10 corresponding to August 13, 1563 A D. It is further stated that the gift was made at the time of Ardhôdaya-punyâkâla (line 16). Such a conjunction occurred on January 24, 1563, the new-moon day of Pushya with Śravana nakshatra and Sunday, etc. The inscription itself was set up after nearly six months from the time the gift was made.

The titles of the chief are very peculiar.

Ardhodaya occurs according to Nîṇayâmrta amârkapâta Śravanair yuktâ chên Mâgha-Paushayôh Ardhodayas sa vijnâyah kôti-sûrya-grahais samah, during the conjunction of New Moon day, Sunday, Vyatipâta yôga, Śravana constellation in the months of Pushya and Mâgha and is considered very sacred. According to Nîṇayasindhu, Ardhodaya can only occur in the month of Mâgha.

## 53

On a slab lying near the Mâri temple in the same village Bânagavâdi in the same hobli of Chandakavâdi

Size 4' x 2'

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆಸ್ಕ್ ವಿಲೇಜ್ ಬಾನಗವಾಡಿಯ ಮಾರಿ ಗುಡಿಯ  
ಶಾಸನದ ಪಕ್ಕದಲ್ಲಿರುವುದು

1 ಕಾಸಿದರ್ಢ

2 ದಗ್ರಾಮಾ

## Note

This short inscription consists only of two lines Kâsi-dharmada-grâma, meaning the village given away for the charities of Kâsi. Apparently the income of the village was given away for some acts of charity at Benares. The characters seem to be of the 17th century.

It is interesting to note in this connection that Kanthîava Narasarâja Vadeyar I of Mysore granted for feeding 100 Brahmans daily at Benares during some months and for certain services in the Visvêśvara temple in the same holy place the income of Honganûi-sthala including the villages Honganûr, Rêchamballi, Jôtigaudana-sthala, Timmegavudanapâlya, Bellavatta, etc. (Chamarajanagar 42 of 1650 A. D.) It is probable that Honganûi being not far off, the village in which the present inscription is set up might have been also included in the list of the villages granted by the Mysore king. If so the record belongs to his reign 1638-1659 A. D.

## 54

On a viṣṭagali in the deserted village Tonnûrkôte near the village Attugûlipura in the hobli of Chandakavâdi

Size 6' x 4'

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ತೊಣ್ಣೂರು ಕೋಟೆಯಲ್ಲಿರುವ  
ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 6'x4'

೧ನೆಯ ಅಡ್ಡಪಟ್ಟಿ —

- 1 ಜಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಬ|| ೧೦ ದಲು ತೊಂದನೂರ ದೇವರ ಮಾ
- 2 ದಿಗುಡನಮಗೆ ದೇವಣ್ಣ ಮಾಕಪ್ಪೆಯವರಿಗೆ ಅರಿಕುರಾರದಮ

೨ನೆಯ ಅಡ್ಡಪಟ್ಟಿ —

- 1 ಲಿಗಿಡ್ಡಗುಡರಯರವರು ನಿಲಿಸಿದ ವೀರಗಲು

*Transliteration*

## I Band—

1. Jaya-samvatsarada Śrāvana ba 10 dalu Tondanûra Dêvara Mâ-
- 2 digaudana maga Dêvamnna Mâkavveyavarige Arikuthârada Ma--

## II Band—

- 1 li Giddagaudarayaravaru nilisida vîragalu

*Note*

This records the setting up of a vîragal by Malî Giddagaudaraya of Arikuthâra to the memory of Devanna and (his wife) Mâkavve Devanna is said to be the son of Dêvara Mâdigauda of the village Tondanûr (called Tonnûr) The date is given as Jaya sam. Śrâva. ba 10 and no Śaka year is given The characters appear to be of the 16th century and the inscription may belong to August 4, 1534, if Ś 1456 Jaya is taken as the year referred to

## 55

At the village Attugûlipura in the hobli of Chandakavâdi on a stone in the field of Chenna Nañjayya,

Size 2' — 6" × 2' — 0"

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಅಟ್ಟುಗೊಳಿಪುರದ ಚನ್ನ

ನಂಜಯ್ಯನ ಹೊಲದಲ್ಲಿ ನೆಟ್ಟಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 2'—6"×2'—0"

1. ಒ ದುಮ್ಮುಕ್ಕಿ ಸಂವತ್ಸರದ
- 2 ಒ ಚೈಯಿತ್ರ ಸು ೧ ಯೀ ಸೋಮವರ
3. ಒ ಶ್ರೀಮತು ಸಜ್ಜನ ಶುದ್ಧ ಶಿವಾಚಾರ
- 4 ಒ ಸಂಪನ್ನರಾದ ದೇವಾ ಪುತ್ರಿಮಹಾ
5. ಒ ಮಹಾತ್ಮಿ ಮೊಳಗಾದ ಅನ್ನದಾನಿ ದೇ
6. ಒ ವರ ಸಿಷ್ಯರು ಲಿಂಗಣ ವೊಡೆಯರ
7. ಒ ದೇವರಿಗೆ ಅಟ್ಟುಗುಳಿಯ ಪುರ
8. ಒ ದ ಚೆನ್ನಿಗಯ್ಯನವರ ತಮ್ಮ ಸಂಪನ್ನ
- 9 ಒ ಪುಡನವರು ತಮ್ಮ ಸೂತ್ರ ಗುತ್ತಿಯ ಗ್ರಾಮಕ್ಕೆ ಸ
10. ಲುವ ಕಪ್ಪಿನ ಮೂಲೆಯ ಹೊಲನ್ನೂ ಅತಿಶಿಪಾಲ್ವ
11. ಕೈ ಕೊಟ್ಟ ಕೊಡಗೆ ಯಿಂತವುದ ಸಲ್ಲ [ ದ ] ಳು
- 12 ಪಿ ದಂತಹವರು ಗಂಗೆ ತಡೆಯಲ ಕ
- 13 ಪಿಲೆಯ ಕೊಂದ ಪಾಪಕೆ ಹೋಗುವರಿ
14. ಯಾದಕ್ಕೆ ತಪ್ಪಿದವರು ಸತ್ತಕತ್ತೆಯ
15. ತಿಂದು ತೊರಳೆಯ ನೀರ ಕುಡಿ
16. ದು ಹೋಗುವರು.

*Transliteration.*

1. ° Durmmukī-samvatsarāda-
2. ° Chaitra su 1 yī Sômavara-
3. ° srīmatu sajjana-suddha-sivāchāra-
4. ° sampamnarāda dēvāprutvi-mahā-
5. ° mahāttinolaḡāda Annadāni-dē-
6. ° vara sishyaru Lingana-vodeyara-
7. ° dēvarige Attugulīya-pura-
8. ° da Chemnigayyanavara tamma Sannapaga-
9. vudanavaru tamma sūtra-guttiya grāmakke sa-
10. luva kappina mūleya-holannu atiti-pālṇa-
11. kke kotta kodage yintappuda salsa [da] lu-
12. pidantahavaru Gange-tadiyalī ka-
13. pīleya konda pāpake hōguvarī
14. yīdakke tappīdavaru satta katteya
15. tīndu toraleya nīra kudī-
16. du hōguvaru

*Note*

This records the gift of some land described as Kappina-mūleya-hola as *koḡige* by Sannapagauda, younger brother of Channigayya of Attugūliapura to a Vīraśaiva priest named Liṅgana-Vodeya-dēvar, disciple of Annadānidēvar for feeding guests. The land is stated to be situated in the village belonging to the donor as *sūtra-gutti*, i.e., land given away to a priest. The donee is described as possessed of the pure Śivāchāra of righteous people and belonging to the mahā-mahattu of heaven and earth. A severe imprecation is laid against the violators of the grant.

The date of the record is given as Monday, the 1st lunar day of the month Chaitra in the year Durmukhī. The date is not expressed in terms of any era. The characters seem to be of the 17th century and the inscription may correspond to March 17, A.D. 1656, a Monday (taking S' 1578 Durmukhī as the year intended).

## 56

On a stone set up in the dry land of Mahamad Gaus to the north of the village Punajūru in the same Chandakavādi hōbī

Size 3' × 3'.

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪುಣಜೂರು ಗ್ರಾಮದ ಉತ್ತರಕ್ಕೆ ಮಹಮದ್  
ಗೌಸ್ ಸಾಹೇಬರ ಹೊಲದಲ್ಲಿ ನಟ್ಟಕಲ್ಲು

ಪ್ರಮಾಣ 3' × 3'.

1. ಶ್ರೀ ಅಣೀರೇಶ್ವರ ದೇವರು
2. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ

3. ದೇವರಾಯ ಮಹಾರಾಯರು ಪ್ರದ್ವಿರಾಜ್ಯಂಗೈಯ್ಯುತ್ತಿರಲು . . . .
4. ಮಾತೃದೇವ ದಂಣ್ಣಾಯ್ಕ ರೈಯರವರು . . . .
5. ಯುದ್ಧಲ್ಲ ಸ್ವಸ್ತಿಶ್ರೀಸಕವರುಷ ಂಖಿಗನೆಯ ಸಮಯ ಸಂವತ್ಸರದ ಚಯಿ
6. ತ್ರಸುಧ ಂಖಿ ರಲು ಶ್ರಿ ಯೆಂಣನಾಡ ಹರದನಹಳ್ಳಿಯ ದಿಬ್ಬಲಿಂಗೇಶ್ವರ ಶ್ರೀ
7. ಅಣೀರೇಶ್ವರ ದೇವರ ಅಮೃತಪಡಿ ನಂದಾದೀವಿಗೈಯ ಧರ್ಮನಡವಂತಾಗಿ ಉಡು
8. ವಂಕನಾಡ ಗಾಜನೂರಗ್ರಾಮ ಂ ಹರದನಹಳ್ಳಿಯ ಸ್ಥಳದ ಕಳಿಮಡಿಯ
9. ಹುರ ಹರಗಲು ಪಡಲ ಮಲೆಯ ಕೆಂಮಂಣು ದೇವಿಗೆ ಪುರದ .
10. . . ದೇವರತೋಟ ಬಡಗಲು ಅಣೀಲೇದೇವರ ಹೊಲ ಗದೆ
11. . . ಮಡಲೆಯ . . . . ದ ಹೊಂಗಂಣಿಯ ಹಳ್ಳಿಗ್ರಾ
12. ಮದ ಸಮಸ್ತ ಗುಡುಗಳು ಕೊಟ್ಟ ದನಸಾನನ ಈ ಗ್ರಾಮದಿಂ ಬಡಗಲು ಉಡುವಂಕನಾಡ
13. . ಪುಣಜೂರ ಗ್ರಾಮ ಅಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಗದ್ದೆಬಿದ್ದಲು ತೋಟತು
14. ಡಿಕೆ ಮನೆ . . . . ಗುತ್ತಗೆಬಸ್ತಿ ಗೋಮಾಳ ಸುಂಕಸುವರ್ನಾದಾಯ ಈ ಗ್ರಾಮಕ್ಕೆ
15. ಭತ್ತಾದಾಯ ಮೊದಲಾದ ಸರ್ವಸ್ವಾಂವ್ಯ ಈ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ ಸುಂಕ ಸುವರ್ನಾ
16. ದಾಯಹೊಜವಾಲು ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಪಾಣ ಸಿದ್ಧಸಾಧ್ಯ ಅಗಾಮಿ ಮೊದಲಾದ ಅ
17. ಪೃಥೋಗತೇಜಸ್ವಾಂವ್ಯ ಅಗುಮಾಡಿ ಅ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ (ಕೆಳಗಿನ ಪಂಕ್ತಿಗಳು ಸವೆದು ಹೋಗಿವೆ) ಕುಳಗ ಳಳ ಹೊನ್ನು ಅಕ್ಷರದಲು

*Transliteration*

- 1 śrī Anilésvara dēvaru
- 2 svasti śīman mahāiājādhnāja iājaparamēsvara śrī vīrapratāpa
3. Dēvaiāya-mahāiāyaiṁ pūthvī-iājyam-geyyuttiralu . . . .
- 4 mātya Dēva-damnnāykaraiyavaru .
- 5 yuddallī svasti śrī saka varuṣa 1351 neya Sainaya (Saumya) samvatsaraḍa Chayī-
- 6 tīa sudha 15 ialu śrī Yennenāḍa Haradanahalliya Dībya Lingēsvara śrī-
- 7 Anilésvara-dēvāya amṛtapadi nandādīvigēya dharma nadavantāgi Udu-
- 8 vankanāḍa Gājanūna grāma! Haradanahalliya sthalaḍa Kalimadiya
9. Huiā haragalu padala Maleya Kemmannu Dēmige Purada . .
- 10 . dēvāya tōta badagalu Aniledēvāya hola . . . . gade
11. Madileya . . . . da Honganniyahalli-grā-
12. mada samasta-gaudugalu kotta dana-sāsana ī-grāmadim badagalu Udu-vankanāḍa
- 13 . Punajūna grāmā ī-grāmakke sēriḍa gadde beddalu tōta tu-
14. dike mane guttage basti gōmāla sunka suvarnādāya ī-grāmake
- 15 bhattādāya modalāḍa saivva-svāmya ī-grāmake saluva sunka suvarnā-
- 16 dāya hoīavāru nidhi nīkshēpa jala pāshāna siddhha sādhyā āgāmī moda-lāḍa a-
- 17 shta—bhōga tēja-svāmya āgumāḍi ī-grāmakke saluva kula ga 44 honnu aksharadalu



## Note.

This inscription slab is worshipped as a goddess by the villagers of Punajûr who belong mostly to the tribe of Sôligar. The lines at the bottom are quite worn out and cannot be deciphered.

It records the gift of the village Gâjanûr of the annual rental value of 44 hons in Uduvankanâdu, south of Punajûr with all the rights by the gaudus of the village Honganniyahalli for the service of food offerings and perpetual lamp for the god Divyalingêśvara Anilêśvara of the village Haradhanalli in Yennenâd.

The grant is said to have been made on the 15th lunar day of the bright half of Chaitra in the year Saumya, S' 1351 when Dêvarâya (II) was king of Vijayanagar and Dêvadannâyaka was the governor.... . The date corresponds to 20th March, A D 1429, a day of lunar eclipse.

## 57

At the village Bûdîpadaga, in the hobli of Chandakavâdi, on a stone standing in a field to the west.

Size 5' × 6" × 2' — 6".

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬುಧಿಪಡಗ ಗ್ರಾಮದ ಪಶ್ಚಿಮಕ್ಕೆ  
ಹೊಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 5½' × 2½'.

1. ಂ ಸ್ವಸ್ತಿಶ್ರೀ ಮಂನುಹಾರಾಜಾಧಿ
2. ರಾಜ ರಾಜಪರಮೇಶ್ವರ ಅರಿಯಾವಿ
3. ಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ
4. ಚತುಸ್ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀವೀರ ದೇವರಾಯ
5. ಒಡೆಯರು ಪ್ರಿಧ್ವೀರಾಜ್ಯಂಗಿಯುಪ್ಪತ್ತಿರು
6. ಶ್ರೀಹರಿಕವರುಷ ೧೩೩೦ ಸಂದವ
7. ಶ್ರೀಮಾನ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ [ಶು] ೧೫
8. ಸೋಮವಾರ ಅಮಳೆಯಕಗ . . .
9. ಸ . . . ಉಡುವಂಕನಾಡ ಸಮಸ್ತಪ್ರಜೆಗುವುಂಡು
10. ಗಳು ಗಾಜನೂರ ಮಲ್ಲಿಕಾರ್ಜುನ ದೇವರ . .
11. ಯ ಅಂಗರಂಗ ಭೋಗ ನದದೀವಿಗೆ [ಗೆ ಕೊಟ್ಟ] ದಾನ
12. ಶಿಲಾಶಾಸನ . . . ಕ
13. ಲ ಬಾಣಗವಾಡಿಯೊಳಗಣ ಮನಣಪ್ಪಯ್ಯ ಗ್ರಾ
14. ಮವನು ಯೋಗ್ರಾಮಕೆಸಲುವ ಚತುಸ್ವೀಮ
15. ಯೊಳಗಣ ಗದ್ದೆಬೆದ್ದಲು ಕೆಲೆ ತೋಟ
16. ನಿಧಿನಿಕ್ಷೇಪ ಸಿದ್ಧಸಾಧ್ಯ ಅಗಾಮಿ
17. ದ ಅಪ್ಪಭೋಗ ತೇಜಯೇನು ದನೂಧಾ
18. ರಾಪೂರ್ವಕವಾಗಿ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಯಾಗಿ ನಡ

19. ಸುವಂತಾಗಿ ಕೊಟ್ಟ ದಾನಶಾಸನಾ ಯೀಧರ್ಮವನು ಆ ಚಂ
20. ದ್ರಾಕ್ಷ್ಯಸ್ಥಾಯಿಯಾಗಿ ನಡಸುವರು
21. ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೆದಾನಾಚ್ಛ್ರಯೋನು ಪಾಲನೆ
22. ದಾನಾಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಛ್ರತಂ
23. ಪದಂ ಯೀಧರ್ಮವ ಅಳುಪಿದವರ ಪಂಗ
24. ಳು ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾ ಯೋಹರೇತಿ ವ
25. ಸುಂಧರಾಂಪಷ್ಠಿವರಿಷ್ಠ ಸಹಶ್ರಾಣಿ ಪ್ರಿಷ್ಠಾ
26. ಯಾಂ ಜಾಯತೈ ಕ್ರಿಮಿ ಯೀ ಧರ್ಮವ ನಾ
27. ರೊಬ್ಬರು ಅಳುಪಿದವರು ವಾರಣಾಶಿಯಲ್ಲ ಕೌ
28. ಲೆಯನೂ ಬ್ರಾಹ್ಮರನೂ ತಮ ಅರಾಧ್ಯರ
29. ನೂ ವಧಿಸಿದ ಪಾಪಕೆ ಹೋಹರು ಶ್ರೀ

*Transliteration.*

1. svasti śīmamn mahāījādhi-
2. rāja rājaparamēśvara arīya-vi
3. bhāda bhāshege-tappuva-īyara-ganda
4. chatussamudrādhīpati śrī Vira Dēvarāya
5. Odeyau prithvī-ījyam geyvuttiru-
6. ttīha śaka-varusha 1330 sanda va-
7. ttamāna Saivadhāri- samvatsarada Māgaśira [śu] 15
8. Sōmavāra Ammaleya Kaga . . . . .
9. sa . . . . . Uduvankanāda samasta-praje-gavumdu-
10. galu Gājanūra Mallikārjuna-dēvara . . . . .
11. ya angaīanga-bhōga nada-dīvige [ge kotta] dāna-
12. śilā-śāsana . . . . . ka
13. la Bānagavādiyolagana Masanaballīya grā-
14. mavanu yī-gīāmaka saluva chatussīme-
15. yolagana gadde beddalu kere tōta
16. nīdhī nīkshēpa sīdha sādhyā āgāmī . . . . .
17. da . . . . . ashta-bhōga tēja yēnu . . . . . danū dhā
18. rā-pūrvakavāgi āchandrāīkkasthāyiyāgi nada-
19. suvantāgi kotta dāna śāsana yī dharmavanu ā-chan-
20. drākka-sthāyiyāgi nadasuvaru
21. dāna-pālanayōr madhye dānāch chhreyōnu-pālāne
22. dānā . . . . . svaigam avāpnōti pālanād achchutam
23. padam yī-dharmava alupīdavarā palānga-
24. lu sva-dattām para-dattām vā yō harēti va-
25. sundharām shashti varīsha-sahaśrānī vrishtā-
26. yām jāyatte kīmī yī dharmavan ā-
27. robbaru alipīdavaru Vāranāsiyallī kau-

28. leyanû Brâmharanû tamma Âîâdhyara-  
29. nû vadhîsîda pâpake hôharu šîî ||

Note

This is an inscription of the reign of the Vijayanagar king Dêvaiâya Odeyar I. The usual titles, king of kings, Paramêśvara over kings, punisher of hostile kings, champion over kings who break their word, lord of the four seas, are applied to the king. It is dated S' 1330 Sarvadhârî sam. Mârga, [šû] 15, Sô corresponding to December 3, 1408 and records the gift of the village Masanahallî in Bânagavâdî with all rights for the services of decorations to the god, festivals and perpetual lamp in the temple of Mallikârjunadêvaru in Gâjanûr, (a village about 4 miles off from Bûdî-padaga). The donois were the *Prajegavundus* of Uduvankanâd belonging to Ammale (?). The usual imprecatory stanzas follow. At the end is an imprecatory sentence meaning that those who violate this charity will incur the sin of killing tawny cows, Brahmans and their *ârâdhya* in Benares.

58

On a stone set up to the west of the Mânî temple of Mûdala agrahâra, a hamlet of Ummattûr in the Hôbli of Samtemârahallî

Size 6' × 2'.

Kannada language and characters

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸಂತೆಮಾರಹಳ್ಳಿ ಹೋಬಳಿ ಉಮ್ಮತ್ತೂರು ಮೂಡಲ ಅಗ್ರಹಾರದ

ಮಾರಿ ಗುಡಿಯ ಪಶ್ಚಿಮಕ್ಕೆ ನಟ್ಟಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 6' × 2'.

- 1 ಥತ್ತೂರಾಘ್ಯಪುರಾವಾಸೀವಾಸವಾದಿ ಸುರಾರ್ಚ್ಛತಃ | ಭುಜಂಗೇಶಶ್ರೀವಃ ಪಾಯಾತ್ಪರಮಾ
- 2 ತ್ಯಾಜಗತ್ರಯಂ || ಗ್ರಾಮೇಸಂತತಮುಮತೂರಿತಿ ಜಗತ್ಪ್ರಾತೇತು ದೇವಾಲಯೇ
- 3 ಕಾವೇರ್ಯ್ಯಾ ಅಪಿಯೋಜನೇನ ವಸತಿಂ ಕುರ್ವನ್ನವಾಚ್ಯಾಂದಿತಿ | ಗೌರೀಮುದ್ರಿತವಾಮ
- 4 ಭಾಗಸುಭಗಃ ಶೀತಾಂಶುರುಕ್ ಚಾಮರೋಮಾರಾರಿಃ ಶ್ರೀಯಮಾತನೋತು [ಸತತಂ]
- 5 [ಶ್ರೀಮಾನ್] ಭುಜಂಗಾಧಿಪಾ || ಸ್ವಸ್ತಿಶ್ರೀಮದ್ವಯಾಭ್ಯುದಯಶಕವರು ೧೩೩೫ನೆಯ ವಿ
- 6 ಜಯಸಂವತ್ಸರದವಯಿಶಾಖಸು ೧ ವಲು ಶ್ರೀಮತು ತಾಯೂರನಾಡಪ್ರಭು
- 7 ತಾಯೂರಲಬಚೆ ದಂಣಾಯಕರ ಮಗ ಪೆರುಮಾಳೆದೇವ ನಲ್ಲವ ಬಾಮಂಣ ಕಾಮಂಣ
- 8 ನಮಗ ಪೆರುಮಾಳೆದೇವ ರಂಗಪ್ಪನ ಮಗ ಭಲಪ್ಪ ಲ್ಲುಪ್ಪಗಳ ಮಗ ಚೆನ್ನಪ್ಪ ಅಂಕೆ
- 9 ದಂಣಾಯಕರ ಅಂಕಂಣ ಸಿಂಗಪ್ಪನ ಕಾಮಂಣ ನವರೊಳಗಾದ || ಪ್ರಭುಗೆ
- 10 ಪುಡು ನಾಡಗಲುಡುಗಳು ತಾಲುರ ಅಮವ ಕಾಮಂಣ ದೂಮಗಲುಡ ಉಮತ್ತು
- 11 ರ ಬಯಿಚೆ ಗಲುಡ ದೇವಲಿಂಗ ಕಾಳಪ್ಪ ಮಾಚಂಣ ಗಣಿಗನೂರ ಕಾಳಪ್ಪ ಹಿರ್ಯಹಳ್ಳಿಯ
- 12 ಅಲುದೂರ ಮಂಚಿಗಲುಡ ಕಾಮಗಪುಡ ಒಳಹಾಳ ನಿಂಡಗಲುಡ ಹೊಂಮ
- 13 ಬಲ್ಲು ಬಂನಿಹಳಿಯ ಕಾಳಪ್ಪ ಬೋಳದೇವ ಹೆಂಮುಗೆಯ ಕಹಿಗಲುಡ ಮಾವಿನ
- 14 ಹಾಲಳ್ಳಿಯ ಹೆಂಮ ಗಲುಡ ಚವಡಿ ಗಪುಡ ಎಚ್ಚಿಗನಹಳ್ಳಿಯ ಮಂಚಿ ಗಪುಡ ದಾಸನೂರ

15. ಕಾಮ ಗವುಡ ಚಿಕ್ಕ ಗವುಡ ಯಿಗ್ಗಲಯ ದಾಡತೆರಿ ? ಮಕರ ಗವುಡನ ಕಾಳಪ್ಪ ಬೆಳ್ಳನಳಿ
16. ಯಕಲ್ಲ ಗವುಡ ಹಿರಿಯಮಾರನ ಹೆಳ್ಳಿಯ ಹರಿಯಪ ಗವುಡ ಮೋಡಿ ಗವುಡನಕ . . . .
17. . . . . ಡ ಹಿರಿಯೂರ ಸೆಯ . ಬಿಲ್ಲ ಗವುಡ ಬೆಳುಗುಂದದ
18. . . . . ಕಾಳಿಗವುಡ ಕಪ್ಪರವಳ್ಳಿಯ ಹಿರೆಹಳ್ಳಿ ದೇವಗ
19. . . . . ನಮರ ಕಾಮಗವುಡನ .
20. [ಚಕ್ಕೆ ಎದ್ದುಹೊಗಿದೆ] ಯದಕಾಳಪ್ಪ ಮುತ್ತಿಗೆಯ ಕಾಳಿಗವುಡ . ಗವು .
21. . . . . ಗವುಡ ಮರುಹಳ್ಳಿಯ ಕಾ . ಪಲವುಕು . . . .
22. . . . . ರಕ್ಕಸಗವುಡ ಕಿಜಿಗುಸೂರ ಸಾದ ಗವುಡನ ಮಗ .
23. . . . . ಮಾರಮಯಗವುಡ ಕಾಳೆಯ ಹಳೆಯ
24. . . . . ಕಾಳಿಗಟ ? ದ ಕವಿಲಿಯ ನೂಜ .
25. . . . . ದಬಿರುಚೆಗವುಡ ಯಿವರೊಳ ಗಾದ ತಾಯೂರ
26. . . . . ಅಗ್ರಹಾರವಾಗಿ ಮಾಡಿಕೊಂಡು
27. . . . . ಸನದ ಕ್ರಮವೆಂತೆಂದಡೆ ನಂಮ
28. . . . . ಮದ ಮೂಡಣ ದಿಕ್ಕಿನ ಕಡೆ . . . .
29. . . . . ಗ್ರಹಾರವಾಗಿ ಮನೆ . . . .
30. . . . . ರ ಕೌಂಡಿನ್ಯಗೊ
31. . . . . ಪ್ರಿತಿ .
32. . . . . ಳು . . . .
33. . . . . ಶಿ . . . .
34. . . . . ಗೃಹ . . . .
35. . . . . ಬೆದ್ದಲುಅಪ್ಪ ಭೋಗ . . . .
36. . . . . ಭಟ್ಟರ ಮಕ್ಕಳು ನಾಗದೇವ . . . .
37. . . . . ಯ ಸೂತ್ರದ ಪೆದ್ದಿಯ . . . .
38. . . . . ದಯಜುಶಾಖೆಯ
39. . . . . ಕೌಂಡಿನ್ಯ ಗೋತ್ರದ . . . .
40. . . . . ಯೆರಡು . . . .
41. . . . . ನರಹರಿವಯ್ಯ . . . .
42. . . . . ವಯ್ಯರ . . . .
43. . . . . ಕ್ಕಳು ಕೌ . . . .
44. . . . . ಮಕ್ಕಳು . . . .
45. . . . . ರ ಮಕ್ಕಳು . . . .
46. . . . . ಮಾರಯ . . . .
47. ರ್ಕು . . . . . ಮಾದ . . . .
48. ವಯ್ಯರ ಮಕ್ಕಳು ಮ . . . . . ಯ
49. ಖೆಯ ಕೊಂಮಾವಯ್ಯರ . . . . .
50. ಶಾಖೆಯ ಪೆದ್ದಿವಯ್ಯರ ಮಕ್ಕಳು . . . . .
51. ಶಾಖೆಯ ನರಹರಿವಯ್ಯರಮಕ್ಕಳು . . . . .
52. ವಾಗಿ ಹದಿನೆಂಟು ಗಣ ಸಂಖ್ಯೆಯ ಬ್ರಾಹ್ಮಣರುಗಳಿಗೆ ಯೀ . . . . .
53. ವ ಅಡವಿಯ ಅಡುವಳಿಗಾದ ಭೂಮಿಗದೆ . . . . . ಯವರ
54. ವರಹ ಗದ್ಯಾಣಂಯಿಪ್ಪತ್ತು ಹೊನ್ನನೂ ನಂಮ . . . . .

55. ನಂದನ ಸಂವತ್ಸರದ ಮಾಘ ಬ 30 ಗುರುವಾರ ಸೂರ್ಯಗ್ರಹಣ . .  
 56. ಪ್ರಿತ್ತಿಯಾಗಿ ಮಾಡಿದ ಹದಿನೆಂಟು ಗಣ ಸಂಖ್ಯೆಯ ಬ್ರಾಹ್ಮಣ  
 57. ಹೇಶ್ವರ ಶ್ರೀಲಕ್ಷ್ಮಿನಾರಾಯಣ ಪ್ರೀತ್ಯರ್ಥವಾಗಿ ನಾವು ನಾಡವರ  
 58. ನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟಿವು ಯೀ ಅಗ್ರಹಾರದ  
 59. ಕೊಟ್ಟ ಆ ಅಡುವಲದ ಭೂಮಿಯ ಚತುಸ್ಸೀಮೆಯವಳಿಯ  
 60. ಕ ನನ್ನಿಹೆಬ್ಬಾಚೆ ಹಳೆಯ ಸೀಮೆಯಿಂದ ಪಡುವಲು ಸಿಂದದ ತಾಳಗ  
 61. ಲ್ಲಿಂತೆಂಕ ಮುಂತಾಗಿ ಕುದಿಹೇಳಿ ಸೀಮೆಯಿಂದ ಪಡುವಲು ನಟ್ಟನಾಲ್ಕು  
 62. ಯದಲ್ಲ ನಟ್ಟಕಲ್ಲು ಅಲ್ಲಿಂಪಡುವ ಮುಂತಾಗಿ ಕುದೆಹಳಿ ಸೀಮೆಯಿಂದ ಬಡ  
 63. . . ದ ಹಳ್ಳಿಯಿಂದ ಬಡಗಲು ನಾಲ್ಕುಗಲ್ಲೆ ಮೇರೆಯಾಗಿ ನಯಿರುತ್ಯದಲ್ಲ .  
 64. ಕಲ್ಲು ಅಲ್ಲಿಂಬಡಗ ಮುಂತಾಗಿ ತಾರದಗಲು ಕಡಲೆಗಾಲ  
 65. ಚಕ್ರನಕೊಡಗೆಯ ಹೊಲದ ಹೇರೊಬ್ಬೆಯಿಂದ ಮೂಡಲು ಭುಜಂಗ  
 66. ದ ಹೊಲದಿಂದ ಮೂಡಲು ನಟ್ಟನಾಲ್ಕುಗಲ್ಲೆ ಮೇರೆಯಾಗಿ ವಾ  
 67. ಣ ಕಟ್ಟೊಬ್ಬೆಯಲು ನಟ್ಟಕಲ್ಲು ಅಲ್ಲಿಂಮೂಡ ಮುಂತಾ  
 68. ಕಲು ಕಟ್ಟೊಬ್ಬೆಯಲು ನಟ್ಟನಾಲ್ಕುಗಲ್ಲೆ ಮೇರೆ ಯಾದಯೀ  
 69. ಯೀಚತುಸ್ಸೀಮೆಯ ಮೊಳಗುಳ್ಳ ವಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ಪಾ  
 70. ಸಾಧ್ಯ ಅಷ್ಟಭೋಗ ತೇಜಸ್ವಾಂವ್ಯ ಮತ್ತೆ ಯೇನುಳ್ಳಂಥಾ ಸರ್ವ  
 71. ನಿಮಗೆ ಕೊಟ್ಟಿವಾಗಿ ಆಚಂದ್ರಾರ್ಕಸಾಧ್ಯ ಅಗಿ ಸುಖ  
 72. ನಾವು ಕೊಟ್ಟ ಧರ್ಮಶಾಸನಾ | ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ಪಾ ಯೋಹರೇ  
 73. ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿಃ | ಅಕರೇಣ ಕರಗ್ರಾಹೀ  
 74. ಭೃತೇ . . . ಕರಸೇವೀಕೋಟಿಯಗ್ಲ ಪಲಂ ಲಭೇತ್ | ಸರ್ವೇಷಾಮೇವ ದಾನಾ  
 75. ಕ್ಷೇಯತೇಫಲಂ | ನಭೂಮಿದಾನಫಲಂ ಚೈಕಂಕ್ಷೀಯತೇ ನಕದಾಚನ || ದಾ [ನಪಾಲ]  
 76. ನಯೋರ್ಮ್ಯಥೈದಾನಾ ತ್ಪ್ರೇಯೋನುಪಾಲನಂ | ದಾನಾತ್ಮಗ್ಗಮಪಾಪೋತಿ ಪಾ [ಲನಾ]  
 77. ದಚ್ಯುತಂ ಪದಂ || ತಾಯೂರನಾಡ ಪ್ರಭುಗಳ ಪೊಪ್ಪವಾಸುದೇವರು ಉಂಮತ್ತೂರು  
 78. ಗವುಡಗಳ ಪೊಪ್ಪ ಶ್ರೀಭುಜಂಗನಾಥದೇವರು ಸೇನಬೋವ ಸಂಕಣನ ಬರಹ ನಿದ್ಧನ ಬರಹ

### Transliteration

1. Dhattûrâkhyâ purâ-vâsî Vâsavâdi-surârchchitah | Bhujangêśas Śīrah pâyât paramâ-
2. tmâ jagatrayâṁ || grâmê santatam Ummatû itī jagat-khyâtê tu dēvalayê
3. Kâvêryyâ apī yôjanêna vasatim kurvann avâchyâm diśi | Gaurî-mudrita-vâma-
4. bhâga-subhagaḥ sîtâmsuruk-çhâmarô Mârâriḥ siyam âtanôtu [satitām]
5. [śrīmân]. Bhujangâdhipâ || svasti śrīmad jayâbhudaya Śaka-varaṣa 1335\_neya Vi-
6. jaya-samvatsarada Vayisâkha su 1 Valu śrīmatu Tâyûra-nâda-prabhu
7. Tâyûra Lakhachedannâyakara maga Perumâledêva Nalluva Bâmanna Kâmanṇa-
8. na maga Perumâledêva Rangappana maga Bhalappa Lakhkhappagala maga Chennappa Anke-

- 9 damnnâyakara Ankananna Singappana Kâmamnavarolagâda prabhuga-  
 10 vudu nâdagaudugalu Tâura Ammava Kâmamanna Dûmagauda Ummattu-  
 11 ra Bayichagauda Dêvalinga Kâlappa Mâchanna Ganiganûra Kâlappa  
 Hiryahalliya  
 12 Âludûra Manchigauda Kâmagauda Olahâla Nindagauda Homma-  
 13 ballu Bannihaliya Kâlappa Bôladêma Hemmugeya Kahigauda Mâvina  
 14 Hâlalliya Hemmagauda Chavudigauda Eriganahalliya Manchegauda  
 Dâsanûta  
 15 Kâmagavuda Chikkagavuda Yiggaliya Dâdateri Makaragavudana Kâlappa  
 Bellanali-  
 16 ya Kallagavuda Hirya Mâranahalliya Hariyapagauda Môdigavudana  
 Ka  
 17 . . da Hiriyûta seya . Billagavuda Belugundada  
 18 . Kâlīgavuda Kapparavalliya . . . Hirehalliya Dêvaga .  
 19. . namara . Kâma-gaudana . . .  
 20 [effaced] . yada Kâlappa Muttageya Kâlegauda . . . gavu  
 21 . . gavuda Maruhalliya Kâ . . palavuku  
 22 . . . . Rakkasagavuda Kirugusûra Sâdagavudana maga  
 23 . . . . Mâramayagavuda Kâleyahalliya . . .  
 24. . . . Kâlgatada Kavilaya . Nûja . . . .  
 25. . . . da Biruchagavuda yivarolagâda Tâyûra  
 26 . . . . agrahâravâgi mâdi komdu  
 27. . . . sanada krama ventendade namma  
 28. . . . mada mûdana dikkina kade . . .  
 29 . . . . grahâravâgi mane  
 30. . . . . ra Kaundinya-gô  
 31 . . . . . vriti . . .  
 32 . . . . . lu . . .  
 33. . . . . śi . . . .  
 34 . . . . . griha . . . .  
 35. . . . . beddalu ashta-bhōga . . . .  
 36 . . . . . bhattara makkalu Nâgadêva . . . .  
 37. . . . . ya-sûtrada Peddiya . . . .  
 38 . . . . da-Yajusâkheya . . . .  
 39 . . . . . Kaundinya-gôtrada . . . .  
 40. . . . . yeradu . . . .  
 41. . . . . Naraharivajhya . . . .  
 42 . . . . . Vajhyara . . . .  
 43. . . . . kkalu Kaun . . . .  
 44. . . . . makkalu

- 45 . . . . . ra makkalu  
 46 . . . . . Mâraya  
 47. . . . . Mâda-  
 48. vajhyaia makkalu ma ya  
 49 kheyâ Kommâvajhyara ma .  
 50. śâkheya Peddivajhyara makkalu .  
 51. śâkheya Naraharî-Vajhyara makkalu  
 52 vâgi hadinentu-gana-sankhyeya Brâhmînanarugalige yî . . . .  
 53. va adaviya aduvalagâda bhûmî gade . yavara  
 54 varaha gadyânâ yippattu honanû namma  
 55. Nandana-samvatsarâda Mâgha ba 30 Guruvâra sûrya-grahana . .  
 56 vrittîyâgi mādîda hadinentu gana sankhyeya Brâmhana . . . . .  
 57 hêšvara Śrî Lakshminârâyana-prîtyaitha-vâgi nâvu nâdâvara  
 58. na-dhârâ-pûrvakavâgi kottevu yî agahârada  
 59 kotta â aduvalada bhûmîya chatu ssîmeya valiya-  
 60. ka Nandî Hebbâchehalliya sîmeyim paduvalu Sindada Tâlîga-  
 61. llim tenka muntâgi Kudihêra sîmeyim paduvalu natta nâlku . . . .  
 62. yadalli natta kallu allim paduva muntâgi Kudihêra-sîmeyim bada . .  
 63. da-halliyim badagalu nâlku galle mêreyâgi nayirutyadalli . . .  
 64. kallu allim badaga muntâgi Târadagâlu Kadalegâla . . .  
 65. chakrana kodageya holada hêrobbeyim mûdalû Bhujanga . . . . .  
 66. da holadim mûdalû natta nâlûgalle mêreyâgi vâ . . . . .  
 67. na kattobbeyalu natta kallu allim mûda muntâ . . . . .  
 68. kalu kattobbeyalu natta nâlû galle mêreyâda yî . . . . .  
 69. yî chatussîmeya volagulla nîdhî nîkshêpa jala pâ . . . . .  
 70 sâdhya ashta-bhôga tēja-svâmmya matte yēnullamthâ sarva . . . .  
 71. nîmage kottevâgi â-chandrârkkâ-sthâi âgi sukha . . . . .  
 72. nâvu kotta dharmma-śâsanâ ! sva-dattâm para-dattâm vâ yô  
 harê .  
 73. sahasrânî viśhthâyâm jâyatê krimîh ! akarêna kara-grâhî . . .  
 74. bhyate . . . karasêvî kôti-yajñya-phalam labhêt ! sarvvêśhâm  
 êva dâna . . . . .  
 75. kshîyatê phalam ! (na) bhûmî-dâna-phalam chaikam kshîyate na kadâchana  
 || dâ [na pâla]  
 76 nayôrmmadhyê dânat chrêyônu-pâlanam ! dânat svarggam avâpnôti  
 pâ [lanâ]  
 77. d achyutam padam || Tâyûra-nâda prabhugala voppa Vâsudêvaru Ummat-  
 tûru  
 78. gavudagala voppa śrî Bhujanganâtha Dêvaru Sēnabôva Sankannana  
 baraha Siddhana baraha

*Translation***LL 1-2**

May the god Śiva (known as) Bhujangêśa in the town called Dhattûra, worshipped by the gods headed by Indra, protect the three worlds. May Bhujangâdhipa, dwelling in a temple of the famous village called Ummattûr, at a distance of one yôjana to the south of the Kâvêri, beautiful with his left half enshrining Gauṛī and having the moon's rays as a fly-flapdo always good to us.

**LL 3-27**

Be it well. On Vaddavâra, 1st lunar day of the bright half of Vaiśākha in the year Vijaya, 1335th auspicious Śaka year, the illustrious chief of Tâyûr-nâd, Perumâledêva, son of Tâyûr Lakhachedannâyaka, Nalluva Bâmanna, Kâmanṇa's son Perumâledêva, Rangappa's son Bhalappa, Lakhkhappa's son Chennappa, Anke dannâyaka's (son?) Ankanna, Singappa's (son) Kâmanṇa—these prabhugaudus and nâdu-gavudus, with Ammava Kâmmanna of Tâyur, Dûmagauda, Bayichgauda of Ummattûr, Dêvalinga, Kâlappa, Mâchanna, Kâlappa of Ganiganûr, Manchigauda of Âludûr belonging to Huiyahallī, Kâmagauda, Nindagauga of Olahâl, Ballu of Homma, Kâlappa of Bannihallī, Bôladêma, Kâhigauda of Hemmuge, Hemmagauda of Mâvina Hâlallī, Chaudigauda, Manchegauda of Eriganahallī, Kâmagauda of Dâsanûr, Chikkagauda, Dâdaterī (?) of Iggallī, Makaragauda's Kâlappa, Kallagauda of Bellanallī, Huiyapagauda of Huiya Mâranahallī, Mōdigauda's . . . of Huiyûr, Billagauda, Kâlagauda of Belugunda, . . . of Kapparavallī, Dêvagauda . . . of Hirehallī, Kâmagauda's . . . Kâlappa of . . . Kâlegauda of Muttage, Kâ . . . of Maruhallī, . . . , Rakkasagauda, Mâramayagauda son of Sâdagauda of Kirugustûr, . . . of Kâleyahallī, Kavilaya of Kâlīgata, . . . Biruchagauda, . . . these and others of Tâyûr created an agrahâra and granted the following śāsana —

**LL 27-58**

For building an agrahâra to the east of our village . . . vrittis of land are given with all the rights to . . . of Kaundinyagôtra, Nâgadêva, son of . . . bhatta, Peddiya of . . . of Yajus'-sâkhe and Kaundinyagôtra, . . . Naraharivajhya . . . Mâravajhya's son . . . Kommâvajhya's . . . , Peddivajhya's son, . . . Naraharivajhya's sons

To these 18 families (gana-sankhye) of Brahmans we have given away with pouring of water forest lands, wet lands, etc., of the revenue value of 20 hons (or a present of 20 hons in cash in addition to the lands, in order to obtain the favour of the gods Umâmahêśvara and Lakshminârâyana, on the day of solar eclipse being Thursday, the 30th lunar day of the dark half of Mâgha in the year Nandana, dividing the lands into vrittis and distributing them among the 18 families (ganas) of Brahmans —



**LL 59-68**

The boundaries of this agrahâra — . . . The circle (valeyaka) formed by the four boundaries of the common lands (*aduvāla* lit, pleasure grounds) given for . . . west of Nāndi Hebbāchehalli, south of . . . Sindadatāli-gallu . . . and west of Kudihêru-sîme four stones are set up . . . , to the north of Kudihêrusîme . . . to the north of . . . halli, the four stones being the boundaries, . . . a stone to the south-west, . . . beginning from its north to the east of the big heap of stones in the kodage-land of the *chakra* (village watchman) . . . to the east of the field belonging to the god Bhujangêśvara) the four stones set up here being boundaries, four stones set up in *kattoḇe* (?) being the boundary . . . . (Many of the letters are gone and hence the meaning of this portion is not clear )

**LL 69-72**

All the treasures on the surface or underground, water channels, stones, possibilities, the eight forms of enjoyment, and the possession of *tēja* (wealth ?) and all other rights have we given you to enjoy in peace as long as the moon, sun and stars endure This is the *dharmaśāśana* (charter of charity)

**LL 72-77**

He who seizes the land being either his own gift or other's gift will be born as a worm in ordure for sixty thousand years One who takes taxes from un-taxable property will incur . . . He who . . . will get the merit of performing a crore of *yajñas* Of all the gifts . . . the merit gained by the gift of lands never diminishes Between making a gift and protecting it, the act of protecting is more meritorious than making the gift. By making a gift one goes to Svarga but by protecting one already made one attains the region from which there is no fall.

**LL. 77-78.**

The signature of the prabhus of Tâyur-nâd . —

Vāsudêvaru The signature of the Ummattûr gaudus —srî

Bhujanganâthadêvaru Writing of Sênabôva Sankanna

Writing of Siddha

*Note.*

The huge slab on which the inscription is engraved was once lying underground and every year a huge fire was set up during a village festival at the place. Hence several letters are much damaged

The inscription records the creation of an agrahâra near Ummattûr and the settlement of Brahmans therein with gifts of land to them made by Perumâledêva,

chief of Tâyur-nâd and several gaudas of Tâyûr and other villages in the neighbourhood The grant was made in Ś 1335 Vijaya sam Vais śu 1, Vaddavâra corresponding to Saturday, April 1, 1413 A.D Another date is given in line 55, *ie.*, the solar eclipse on Thursday the 30th lunar day of Mâgha in the year Nandana corresponding to 1st February 1413 A.D on which day there was a solar eclipse. But it was a Wednesday and not Thursday The date meant was apparently the day after the eclipse, *ie.*, the 2nd February and yet for the sake of special merit due to the gifts at the time of solar eclipse, Thursday also is spoken of as a day of solar eclipse This second date, *ie.*, 2nd February 1413 probably stands for the time when the eastern agrahâra was created The formal grant of lands for this Mûdala Agrahâra was made two months later No king is mentioned in the record

## SHIMOGA DISTRICT.

### SHIMOGA TALUK.

59

In the village Bhadrâvatî in the hobli of Bhadrâvatî, on a stone in the navaranga of the Lakshmînarasimha temple.

Size 6' × 10"

Kannada language and characters.

ಶಿವಮೊಗ್ಗ ಡಿಸ್ಟ್ರಿಕ್ಟ್‌ನ ಶಾಸನಗಳು.

ಶಿವಮೊಗ್ಗ ತಾಲ್ಲೂಕು.

ಭದ್ರಾವತಿ ಹೋಬಳಿ ಭದ್ರಾವತಿ ಗ್ರಾಮದ ಲಕ್ಷ್ಮೀನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಕಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 6' × 10"

1. ಸ್ವಸ್ತಿಶ್ರೀಗೋಪಿನಾಥ ಶರಣು || ವ್ಯಯಸಂವತ್ಸರದ ದ್ವಿತೀಯಾಷಾಢ ಸುದ್ದ ೧೩ ಬ್ರಿದಂದು | ಶ್ರೀ ಲಕ್ಷ್ಮೀನರಸಿಂಹ ಪುರದ ಶೇಷಮಹಾ(ಸ) ಜನಂಗಳು ಹಿರಿಯಮಕ್ಕೇ
2. ಯ್ವಲ್ಲ ಮಹಾನಭೆಯಾಗಿ ನೆರದು ಮಾಡಿದ ಸಮಯವೆಂತೆಂದಡೆ || ಪುರಬಗೆಯ ಬಾಗು ಬಾಹುಬಲಿಕುಮಾರನ ಹಳ್ಳಿ ತೆಂ
3. ಕಾತೂರು ಯಿ[ಂ]ತಿಸನಹಲಿಯುಂ ಪ್ರತಿಪತ್ತಿ ವಿಭಾಗಂಮಾಡಿಯಿಕ್ಕಿದ ಉಂಡಿಗೆ ಧ್ರುವಉಂಡಿಗೆ ತವತವಗೆ ಬಂದ ಸ್ತಳಗಳಲ್ಲಿ ಕಣಿಯಕಟ್ಟಿಸುವರು ತೋಟವನಿಕ್ಕಿಸಿ ಅಹಗೆ ವ್ಯವಸಾಯವಂ ಮಾಡಿದಡೆ ಪ್ರ
4. ಧ್ಯಾಪತ್ತಿಯಮಾಡಲಾಗದು ಈ ಧ್ರುವ ಉಂಡಿಗೆಯ ನಳಿಹಿ(ಕಿ) ದವರು ಅಗ್ರಹಾರವನಳಿದವರು ಮೂವತೆಟುಹಿ ತರಿಂ ಬಹಿ ಗ್ರಾಮವೋಹಿಗಳು ಶ್ರೀ ಲಕ್ಷ್ಮೀನರಸಿಂಹ ದೇವ [ರಾ]
5. ಣೆ! ಅಶೇಷ ಮಹಾಜನಂಗಣಾಣೆ ಚಕ್ರವರ್ತಿ ಶ್ರೀ ವೀರನಾರಸಿಂಹ ದೇವರಾಣೆ !

*Transliteration*

1. svastī śrī Gôpinâtha śaranu || Vyaya-sanivatsarada Dvītīyâshâdha suddha  
13 Brīdandu | śrī Lakshmi narasimha-purad-asêsha-mahâ (sa) janangalu  
Huiyamakshe ( ? )-
2. ydallī mahâsabheyâgi neradu mādida samayav entendade || Purabageya-  
bâgu Bâhubalikumâranahallī-em-
3. kâtûru yim̐t inisaraliyumu prati-pratti-vibhâgam mādī yikkida undige  
dhruva-undige tava-tavage banda stalagalallī kereya kattisuvaru tōtavan  
ikkisi ahage vyavasâyavam mādidade pra
4. thyâpattīya mādālâgaḍu i-dhruva-undigeyan alihī (hi) davaru agraahāvan  
alidavaru mûvatelu pitarim bahī grāma diôhigalu sī-Lakshmi-nara-  
simha dēva [râ]
5. ne | asêsha-mahâjanangan âne chakiavattī sī Vīra Nârasimhadēvaī âne

*Translation*

Be it well. Gôpinâtha is my refuge. On Thursday the 13th lunar day of the bright half of the 2nd Âshâdha in the year Vyaya —

All the mahâjanas of Lakshmi-narasimhapura having assembled in Huiyamakki (?) as *mahâsabha*, made the following agreement —

In (the villages) Purabageya-bâgu, Bâhubali-kumâranahallī, Temkâtûru, tanks should be constructed in the spots assigned to different persons in accordance with *undige* (free permit ?) If gardens are set up and cultivation is carried on, no objection (*pratyâpatti*) should be raised. Whoever violates this permanent permit (to build tanks and carry on garden cultivation under tanks, etc.) will be guilty of having destroyed agraahâras. Thirty-seven ancestors (of such violaters of the grant) will remain outside (heaven). They will be guilty of being traitors to the villages. In the name of Lakshmi-narasimha-dēvaru, in the name of all the *mahâjanas*. In the name of Vīra Narasimhadēvar

*Note*

This records an agreement made by the mahâjanas of Lakshminarasimhapura (the village Bhadrâvatī) permitting certain persons to build tanks in the places assigned and plant gardens and carry on their cultivation with the help of the tanks, free from taxes, etc. Imprecations are given against the violaters of this agreement or grant.

The date of the grant is given as Vyaya sam. Dvītīyâ-shâdha su 13th Thursday. No Śaka year is given. From the nature of the paleography of the record and the mention of the name of the Emperor Vīra-Nârasimha who was apparently the Hoysala king of that name, it is possible to conclude that it belongs to the time of Narasimha II or Narasimha III. In the reigns of the above kings there were

two Jovian years of the name of Vyaya, *i.e.*, Ś 1148 and S 1208. In the latter year the intercalary month was Vaiśākha and not Āshādha as stated in the grant. In the former year, *i.e.*, Ś 1148 Vyaya, the month Āshādha was intercalary and the week-day of śu 13 of the month was Thursday as stated in the grant. Hence this date corresponding to July 9, A D 1226 must be taken as the correct date of the grant and the king who was reigning at the time, *i.e.*, Narasimha II as the king in whose name the grant was issued. If we take the reign of Narasimha I there is also a Vyaya but with no intercalary month Āshādha. Moreover he was never styled *Chakravarti* or Emperor as found in line 5 of this record.

The exact significance of the terms *undige* and *dhruva-undige* in lines 3 and 4 is not clear.

#### NAGAR TALUK

#### 60

Near the town of Hosanagar in the hobli of Kalûkatte, on a mâstikal near the inscription stone No. 24 of Nagar Taluk, E C VIII.

Size 3' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳುರುಕಟ್ಟೆ ಹೋಬಳಿ ಹೊಸನಗರಕ್ಕೆ ಪೂರ್ವ ಏಳನೆಯ ನಂಬರು ಶಾಸನಕ್ಕೆ ಸ್ವಲ್ಪದೂರ  
ನಾಗರಪೇಳೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾಸ್ತಿ ಕಲ್ಲು

ಪ್ರಮಾಣ 3' × 2'

1	ಯಿಸ್ವರ ಸಂವತ್ಸರದ ಮಾಗಸ್ತು	5	ರುದ್ಧಗೌಡನ ಹಂಡೆ
2.	.	6.	ತಿ ಸಗ್ಗಕೆಸಂದಳು ಮಂಗಳಮಹಾ
3	.	7	ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
4	ದ ಅರುಹ		

Note.

This is a mâstikal recording the death of a woman (not named) who was the wife of Ruddagauda in the bright half of Mâgha in the year Îśvara. Neither the name of the tithi nor the number of years elapsed in the Śaka era is given. The characters seem to be of the middle Hoysala period and the date may be provisionally taken as January 1218 A D.

#### 61

On another *mâstikal* near the Sagar Road to the north of the same town Hosanagar.

Size 3' × 2'

Kannada language and characters

ಅದೇ ತಾಲ್ಲೂಕು ಹೊಸನಗರದ ಚೌಕಿಗೆ ಉತ್ತರ ನಗರದ ರಸ್ತೆಯ ಪಕ್ಕದಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾಸ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ ' × 2'

- 1 ದುಮ್ಮ (1) ಸ್ತಲದ ಕಾಬಬ್ಬೆ
- 2 ಗಳುಸೆಕಾಬ್ಬೆ ೧೧೫೮
3. ನೆ ವಿಳಂಬಿ ಅಪ್ಪಾಡಸುದ ೧೦
- 4 ಮಂಗಳವಾರ ದಂದು ಸತಿ

#### Note

This records the death as *sati* of Kârabbe of Dumma-sthala on Tuesday the 10th lunar day of the bright half of Âshâdha in the year Vilambi Ś 1158 Dumma is a village in the same hobli of Kalûrkatte Ś 1158 is Durmukhi and Vilambi is two years later, Ś 1160 Taking the latter year, the date corresponds to Tuesday, 22nd June, 1238 A D

#### 62

In the same town, on the metallic press known as the *tankasâle-kallu* placed at the entrance of the Taluk office

Modern Kannada language and characters

ಅದೇ ಹೊಸನಗರದ ಚೌಕಿನಲ್ಲಿ ತಾಲ್ಲೂಕ್ ಅಫೀಸಿನ ಬಾಗಿಲಿನಲ್ಲಿ ಇಟ್ಟಿರುವ ಒಂಕಸಾಲೆ ಕಲ್ಲು

1. ಪರಾಭವ ಸಂ | ಭಾದ್ರಪದ ಶು ೧೪ ಲು ಸುಬಾಚಾರಿ ಮಾಡಿದ ರುಪಾಯಿ ಮಾಡವ ಪಂಚರಸಿಯಸ
- 2 ಳಾಕೆಮ ೨೪ ಸೆ ೯

#### Transliteration

1. Parâbhava sam | Bhâdrapada śu 14 lu Subâchârî madida rupâyî madava pancharasîya sa-
- 2 lâlke ma 24 se 9-

#### Translation

On the 14th lunar day of the bright half of Bhâdrapada in the year Parâbhava, Subâchârî made this *salâlke* (iron bar) 24 maunds and 9 seers (in weight) of five metals (*pancharasîya*) for manufacturing rupees

#### Note

This inscription is engraved on a side of the metallic machine (*tankasâle-kallu*) which was once used for minting rupees at Nagar The machine was brought from Nagar to Hosanagar when the Taluk Office was shifted It is six-sided 1' 8" × 1' 8" × 8" × 8" × 9" × 1'. It is flat below. There are six notches in it They are however of different sizes Two iron handles are found People here say that by pressing another similar machine over this rupees were made

The characters may be of the 18th century and Parâbhava may correspond to 1726 If so, the date would be equivalent to August 30, 1726 A.D, the time when Sômasêkhara II was the chief of Keladi.

On a stone set up in the field No. 35 near Gundan Basappa's house in the town of Hosanagar (Nagar 24 now revised).

Size 3'—6" × 2'—6".

Kannada language and characters

ಅದೇ ಹೊಸನಗರದ ಟೌನಿನ ಬಳಿ ಇರುವ ತಿದ್ದುಪಾಟಾದ ನಗರ ತಾಲ್ಲೂಕು 24ನೆಯ ನಂಬರು ಶಾಸನ.

ಪ್ರಮಾಣ 3'—6" × 2'—6"

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಛಾಪೆ

- 1 ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾಮೋಘ ಲಾಂಛನಂ
- 2 ಜೀಯಾತ್ಮರೋಕ್ಯ [ನಾಥಸ್ಯ] ಶಾಸನಂ ಜಿನಶಾಸನಂ
- 3 ಸ್ವಸ್ತಿಶ್ರೀ ಬಲ್ಲಾಲದೇವರಸರು
- 4 .
- 5 ಜೆಯ ಮುತ್ತರೋತ್ತರಾಭಿರುದ್ಧ ಮಿರಲು ಸಕವರುಷ
- 6 ೧೧೧೨ ಎರಡನೆಯ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ
- 7 ಜ್ಯೇಷ್ಠಸುಧ ಏಕಾದಶಿ ವಡ್ಡವಾರದಲು ಗು
- 8 ಣ ಸಂಪನ್ನರಪ್ಪ ಪುಷ್ಪಸೇನ ದೇವರ ಗುಡ್ಡಿ ಶ್ರೀ
- 9, ಮತ್ತು ಸರ್ವಾಧಿಕಾರಿ ಬಮ್ಮಾಚಾರಿಯ ಹೆಂಡತಿ ಹ
- 10 ವ್ಯಕ್ತನು ಸುರಲೋಕ ಪ್ರಾಪ್ತಿಯಾದಳು

*Transliteration.*

1. śrīmat-parāma-gambhīra-Syādvādāmōgha-lāñchhanam
- 2 jīyāt trailōkya [nāthsya] śāsanam Jinasāsanam
3. svasti śrī Ballāla Dēvarasaru-
- 4 . . . . .
- 5 jeyam uttarōttarābhi-ruddhham iralu saka varusha
- 6 1112 eradaneya Sarvadhārī-samvatrsarada
7. Jyēshtha sudha Êkādāśi Vaddavāradalu gu-
- 8 na-sampamnarappa Pushpasēnadēvara guddi śrī-
- 9 matu Sarvādhikārī Bammāchāriya hendati Ha-
10. vvakkanu Suralōka-prāpteyādalū

*Note*

This records the death of a Jain woman named Havvakka, wife of the illustrious Sarvādhikārī Bammāchārī and a disciple of the Jaina guru Pushpasēna-dēvar. The usual stanza in praise of the Jinasāsanam is given at the beginning of this record. The name of Ballāladēvarasa in whose reign the event recorded took place is next given and then the date Ś 1112 Sarvadhārī sam Jyēshtha śu 11 Vaddavāra. But Ś 1112 is however Sādhārana and Jyēshtha śu 11 of this year (17th May 1190) is a Thursday (which by some is regarded as equivalent of Vaddavāra). The

nearest year Sarvadhâri is Ś 1090 In this year Jyêshthâ śu 11 is Saturday (18th May 1168) the week day generally accepted as the equivalent of Vaddavâra. But this would not fall in the reign of Ballâla II Hence the former date is probably the date meant. For Pushpasêna see E C II, Arsikere 1 of 1169 A. D There is another Pushpasêna who died in 1234 A. D Cp E C VIII, Nagar 44.

## 64

On a stone set up behind the Biamhêsvara temple in the village Punaje in Kalûrkatte hobli

Size 3'—6" × 1'—6"

Kannada language and characters

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಹೊಸಹಳ್ಳಿ ಮಾಗಣೆ ಪುಣಜೆ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವಾಲಯದ  
ಹಿಂಭಾಗದಲ್ಲಿ ನಿಂತಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 3'—6" × 1'—6"

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗ
2. ರಾ ರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ | ಸ್ವಸ್ತಿ ಶ್ರೀ ಶಕವರುಸೆ ೧೩೧೮
3. ನೆಯ ಧಾತು ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಸು ೧೦ ಆ ಶ್ರೀ ವೀರಹರಿಹ
4. ರ ರಾಯರು ರಾಜ್ಯಂಗೈಯ್ಯತಿರಲು ಆರಗದ ರಾಜ್ಯವನು ಸೋವಂಜೊಡೆ
5. ಯರು ಆಳುತ್ತಿದ್ದಲ್ಲಿ ಅಯ್ಯತ್ತನಾಡ ಹೆಬ್ಬಯಲ ಬೆಲಗನ
6. ಬಾಡ ಬೀರಂಮಜಕಣ ಸೋಯ.ಬೊಂಮಣ ತಂಮಗಾಡ ಬೆಲ
7. ತೋಜ ಲಕವೆಯ ತಂಮ ಮುತ್ತರಿ ಬೊಬುಲಯ ತಂಮ
8. ನೊಳಗಾದ ಸಮಸ್ತ ಗಾಡುಪ್ರಭುಗಳು ಬಡಗನಾಡ ತಿತಿಸರಿ
9. ಗಡಸುಬುರ ಚಿಕವಿರಪಂಗಳ ಮಗ ವಿರಪಂಗಳಿಗೆ ನಿಂ
10. ಮವೂರ ಮದಿಕಕೆ ಸಲುವ ಹರಯದ ಹಂದಿಮನಿಯ
11. ಸರುಹಿನ ಭೂಮಿಯನು ಸರ್ವಮಾನ್ಯವಾಗಿ ಧಾರೆಯನೆ
12. ಟೆದುಕೊಂಡ ಪುಡುಗೊಟ್ಟಿಗೆ ೨ ಎರಡು ಕೊಂನು ಆ
13. ಕೆಳಗಣ ರಾಮದೇವರ ದೇವಾಸ ಬ ೧|| ಹಾಲಂ
14. ಪತಿ ಗೋವಗೊಡಗಿಯನು ಕಲನಟುಕೊಂಡ
15. ಪುಡುಗೊಟ್ಟಿಗೆ ೧ ಪುಭಯಂಗ ೩ ನು ಕೊಂ
16. ಡು ಅದಿಕದಿಂದ ಮೇಲಣ ಸರುಹು ಆ
17. ನೀಟುಟಕಲು ಜಲಪಾಶಾಣ ನಿಧಿ ನಿಕ್ಷೇಪ ಸಹ ವಾ
18. ಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಸುಖಂ ಬಾಳ್ವರು ಯೀಧ
19. ಮ್ಮಕ ಆರುಅಳುಪಿದವರು ವಾರಣಾಸಿ
20. ಯಲಿ ಹಂನೇರಡು ಸಾವಿರ ಕಪಿರೆಯ ಕೊಂ
21. ದವರು ಬ್ರಾಹ್ಮರ ಕೊಂಡವರು ಯೀಧಮ್ಮ
22. ವ ಆಳುಪಿದವರ ಸಂತಾನ ನಿತ್ಯಂತಾನ ||
23. ಯೀಧಮ್ಮವ ಪಾಲಿಸಿದವರು ಸಂತಾನಾ
24. ಭಿ ಪ್ರಧಿಯಾಗಿ ಬಾಳ್ವರು ಮಂಗಳ

*Transliteration.*

1. namas tunga-siras-tunga-chandra-châmarachârave triailokya-naga-
2. iâ-iambha-mûla-stambhâya Śambhave<sup>1</sup> svasti śrî śaka varusa 1318
3. neya Dhātu-samvachharada Śrâvana su 10 Â śrî Vîra Hariha-
4. ra-râyarurâjyam geyyutiralu Âragada râjyavanu Sôvamnôde-
5. yaru alutidalli aivattu-nâda Hebbayala Beligana
6. Bâda Bîamma Jakana Sôya Bommana Tammagauda Bela-
7. tôja Lakaveyatamma Muttun Bobuliyatamma-
8. nolagâda samasta gaudu-piabhugalu Badaganâda Titisari-
9. Gadasubura Chika Vithapamgala maga Vithapamgalige nim-
10. ma vûra madikake saluva Harayada Handimaniya
11. saruhina bhûmiyanu sarvamânyavâgi dhâreyanne-
12. redu konda vudugore ga 2 eradu honnu â-
13. kelagana Râmedêvara dêvâsa kha 1 Hâlam-
14. patî gôva-godagiyanu kala natu konda
15. vudugore ga 1 vubhayam ga 3 nu kon-
16. du adikadinda mëlana saruhu â
17. nîreirakalu jala pâsâna nidhi nikshêpa sahavâ-
18. gi sarvamânyavâgi sukham bâlvaru yî-dha-
19. minake âru alupidavaru Vâranâsi-
20. yali hanneradu sâvira kapileya kon-
21. davaru Brâmhara kondavaru yî dharminna-
22. va alupidavara santâna nissantâna |
23. yî dharminnava pâlisidavaru santânâ-
24. bhivridhiyâgi bâlvaru mangala

*Note*

This record is of the reign of the Vijayanagar king Harihara II and is dated Ś 1318 Dhātu sam Siâv su 10 Â corresponding to Sunday 16th July 1396 A D. A subordinate of the king named Sôvanna Vodeyar is stated to be the governor of Âraga kingdom. This officer is also referred to in E. C VIII, Tirthahalli Taluk 173 of Ś 1316 as the governor of Âraga. Another inscription in the same Taluk (No 132) of Ś 1291 also refers to Sôvanna Vodeyar as having made a grant in Muduvankanâdu. He is spoken of as the son of Vîra Mârappa Vodeyar, apparently the younger brother of Harihara I. It is probable that this Sôvanna Vodeyar is the same as the Sôvanna Vodeyar of the previous record (Tirthahalli 173). We have also a reference to Sôvanna Vodeyar spoken of as Kumâra Sôvanna Vodeyar in the Śringêri grant to the matt at Śringêri (E. C VI, Śringêri 1) dated Śaka 1268. It is not certain whether Sôvanna Vodeyar referred to in this inscription is identical with the Sôvanna Vodeyar of the previous records. If he is



the same, he must have lived very long and his political influence was felt in the Malnad districts of Mysore for nearly 50 years

The object of the present record is to register the gift of some lands situated in the Maddika (common land) of the village Titisaigada Subur in Badaganâd district to Vithapa, son of Chikka Vithapa, a resident of the village by the name prabhus of Hebbayal Beliganabâdu in Ayvattunâd (fifty nâdus) after having received a present of three varahas. The names of the gaudu-prabhus given are Bhamma, Jakana, Sôya Bommana, Tammagauda, Belatôja, Lakaveya Tamma and Mattu. Bobuliyatamma. The lands given are described as Harayada Handinaniya-sa-hina-bhûmi (field situated near the ravine of Handinani in Haraya) and *godagi* (land granted free for the grazing of cattle) in Halampati and also the *godagi* (mistake for dêvasva ?) of the god Râmêdêvaru.

The district of Badaganâd referred to in this inscription is spoken of as a sub-division (kampana) of Sântalige Sâsna province and we also hear of Badaganâd Thirty district (E. C. VIII, Sagar 103, and 105) and another inscription speaks of the Badaginâdikas as a sub-division or community of Brahmins (E. C. XII Table 1). From this it follows that the Brahman community known as the Badaganâdinavarû are the descendants of the people who once inhabited parts of Shimoga District.

The usual imprecations, etc., are found at the end of the grant. Ayvattunâd is also referred to in Nagar Taluk No. 34

## 65

On a stone in the same village Punaji, in front of the Biamhê-vara temple.

Size 3' × 1'—6"

Kannada language and characters

ಅದೇ ಪುಣಜಿ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಂತಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 3'×1'—6"

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ

- 1 ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರಚಾರ
- 2 ವೇ ತ್ರಯಿಲೋಕ್ಯ ನಗಾರಂಭ ಮೂಲಸ್ತಂ
- 3 ಭಾಯ ಸಂಭವೆ || ಸ್ವಪ್ತಿಶ್ರೀಮನು ಮ
4. ಹಾ ಮಂಡಲೇಸ್ವರಂ ಸೊಡಳದೇವರಸರು
- 5 ಸುಭಕ್ತಿತು ಸಂವತ್ಸರದ ಪುಸ್ಯಬಿ ೩ ಸೋಮ
- 6 ವಾರದಂದು ದೇಕಲೇಸ್ವರದೇವರಿಗೆ? ಅಮೃತವ
- 7 ಡಿಗೆ ಕೊಟ್ಟ ಭೂಮಿ ಮಸಕಲಿಯ ತಾ

- 8 ಜಯಕೆಯ ಹೊದ - ಮಂಡಗೇದುಕೆ
- 9 ಯ ಹೊದ ೧ ಮಾವಿನಕೆಯ ಹೊದ ೧ ಕೊ
- 10 ದಳದೇವನಕೆಯು ಪೋಲೆಂನೈ ೧ ಅಕೆ
- 11 ಳಗಣ ನರುಸಿಂನೈ ೧ ತಟ್ಟಿಗರೊಕ್ಕ
- 12 ಲು ೧ ಯೀ ಬಿಟ್ಟುಧಂಮ್ಮಕೆ ಆಳಿಕಿದ
- 13 ಡೆ ಪಾರಣಾಸಿಯಲ ಕವಿರದು
- 14 ಕೊಂದವರು ಬ್ರಾಹ್ಮರ ಕೊಂದವರು

*Transliteration*

- 1 nama-stunga-siras-tunga-chandra-châmara-châra-
- 2 vê trayilôkya-nagaiâ-îambha-mûla-stam-
- 3 bhâya Sambhave || svasti srîmanu ma-
4. hâ-mandalêsvaram Sodaladêvarasaru
- 5 Subhakritu-samvatsarada Pushya ba 3 Sôma-
- 6 vâradandu Dêkêsvara-dêvanige (?) amûtap-
7. dige kotta bhûmî Masakahya Tâ-
8. reya keya hoda 1 Mundageya ke-
9. yi hoda 1 Mâvina keya hoda 1 So-
10. daladêvana kereya mèle simnde 1 â ke-
- 11 lagana saru simnde 1 tettigar okka-
12. lu 1 yi bitta dharmmake alihida-
- 13 de Vâranâsiyalî kavileya
14. kondavaru Brâmhara kondavaru

*Ncte*

This inscription records the gift of some land for the food-offerings at the temple of Dêkêsvara (?) by Sodaladêvarasa. The number of years elapsed in the Śaka era at the time of the inscription is not given. The date is merely stated to be Śubhakrit sam. Pushya ba 3 Sô. But we know from another inscription in the same taluk (No 27) at Malali that Sodaladêva was a general under Ballâla III in Śaka 1224 Subhakrit Kâtika or 1302 A. D. We may therefore take the date of the present record as S 1227 Śubhakrit sam. Pushya ba 3 which is equivalent to January 7, 1303 A. D., a Monday. Sodaladêvarasa is also referred to in Nagar 21 of the year Kîôdhana with no Śaka date and Śagar 86 of Ś 1205.

The lands are measured in terms of *hoda* and *simde*. The exact meaning of these words is not clear. The usual imprecation follows at the end of the inscription.

**66**

On a stone in the same village Punaji standing to the north of the Virabhadra temple

Kannada characters and language

Size 3' × 1'

ಅದೇ ಪುಣಜಿ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಸ್ಥಾನಕ್ಕೆ ಉತ್ತರದಲ್ಲ ನಿಂತಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 3' × 1'

- 1 ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮ
- 2 ರಚಾರವೆತ್ತಯಿಳೋಕ್ಕನಗರಾರಂಭ ಮೂ
- 3 ಲಸ್ತಂಭಾಯ ಸಂಭವೆ | ಸ್ವಸ್ತಿ ಶ್ರೀ ಮನುಮ

- 4 ಹಾ ಮಂಡಳೇಸ್ವರಂ ಯರಸಂಕಕರ
- 5 ಗಸಂ ಬಿರುದರಂಕುಸಂಮೂರ್ತ್ರಿನಾರಾ
6. ಯಣಂ ಸಾಹಿತ್ಯ ಸರ್ಬಜ್ಞನುಂ ಅಭಿನವ
- 7 ಭೋಜನುಂಬಿಲ್ಲೇಸ್ವರ ದೇವರ ದಿಬ್ಬ
8. ಶ್ರೀಪಾದ ಪದ್ಮಾರಾಧಕಂ ಬೀರರಸ
9. ದೇವರು ಬಂಮೇಸ್ವರ ದೇವರಿಂಗೆ ಕೆ
10. ಕುಂದದಲ್ಲ ಸಿವನೆಯ ರೇಮಂಣ್ಣತಿ
11. ಯಲ ಒಂದು ಸಿವನೆ ಕಬುನಾಡ ಚಂ
12. ಣವಡ್ಡಿಯಲೊಂದು ಸಿವನೆ ತಂಮ
- 13 ಕೋಟಿನಾಯ್ಕ ಕೂಟ್ಟುದು ಹ
- 14 ಡ ಆಲಲಗೇರಿಯಲ ಆಣು
15. ಅಯ್ತು ಬಿನುಗು ಮೂವತ್ತು
16. ರರಸಕೊಟ್ಟ ಬಿನುಗು
17. ವತ್ತು ಮೂವತ್ತು ಮಲ್ಲಿಗನ
- 18 ಲು | ಸ್ವಸ್ತಿ ಶ್ರೀಮನುಮಹ
- 19 ಸ್ವರ ಸೊಡಳದೇವರಸರುದೆ
- 20 ದು ಮಂಣಲಿಯಲಿ ಂ ಸಿವನೆ
21. ಟ್ವುದು ಂ ಸಿವನೆ ತೆಲಿಗರುಒಂದು
- 22 ಕೊಟ್ಟುದು ಬೆದಲದ ಂ ಸಿಂಗೆ
23. ಲಿಯ ಂ ಸಿ ದ ಂ ಅಯ್ಯತ್ತುನಾ
- 24 ದಲಿಸಿವನೆ ಖ ಪಾಲಿಸುದು ಯಿದ
25. ಕೆ ಅಳಿಪಿದವನರನರು ? ಅವನರಕದ
- 26 ದವನು

ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿದೆ

### Transliteration

1. namas tunga-siras-tunga-chandra-châma-
- 2 ra-châiave trayilôkya-nagarâ-rambha-mû-
3. la-stambhâya Sambhave | svasti śrîmanu ma-
- 4 hâmandalêsvaram yarasanka kara-
5. gasam birudarankusam Mûrtinârâ-
- 6 yanam sâhitya-saibbajñanum Abhinava-
- 7 Bhôjanum Billêsvara-dêvara dibya-
8. śrî-pâda-padma-îâdhakam Bîrarasa-
9. dêvaru Bammêsvara-dêvaringe Ke-
10. kundadalî Sivaneya Rêmamna-ti
11. yalî ? ondu sivane Kabunâda Cham-
12. navaddiyal ondu sivane tamma
- 13 Kôtenâyka kottudu Ha . . . . .
14. da Âlalageriyali âru . . . . .
15. aïdu binugu mûvattu . . . . .

- 16 rarasa kotta binugu . . . .  
 17 vattu mûvattu Malliga-na . . . .  
 18 lu ! svasti srîmanu Maha .  
 19 svara Sodaladêvarasaru de .  
 20. du Mannaliyalî 1 sivane  
 21 ttudu 1 sivane Teligaru ondu  
 22 kottudu bedalada 1 singe  
 23 liya 1 sî da 1 aivattu nâ . . . .  
 24 dalî sivane 5 pâlisudu yîda-  
 25 ke alipidava narana [Rau] rava-narakada  
 26 . . . . davanu

### Note

This record is of the time of Bîrarasa who was a general under the Śântara kings who ruled in Pombuicha or Humcha in Nagar Taluk. There are several Śântara generals and kings of this name referred to in inscriptions, and it is not easy to identify the Bîrarasa of this record.

The epigraph gives him the titles, *mahâmandalêśvara*, a saw to kings, an elephant-goat to the titled chiefs, a Nârâyana in form, master of Sâhitya, a new Bhôja, worshipper of the lotus feet of Billêśvara.

The inscription next describes the gifts of land made by Bîrarasa to the god Bammêśvara. These consisted of one *sivane* (a measure of land) in the village Kekunda, one *sivane* in Rêmannatî, one *sivane* in Channavaddî of Kabunâd. Other grants of land to the same temple made by Kôtenâyaka and Bîrarasa are next recorded. These are given in terms of the measure *binugu*. Sodaladêvarasa (apparently the governor referred to in the previous inscription) is also stated to have presented the temple with a *sivane* of land in Mannali. Other grants recorded are those of the oil-mongers (telligar) and the Ayvattu-nâd.

The usual imprecation is found at the end of the grant.

The date of this record is probably the same as that of the previous number namely about 1300 A. D.

Several letters at the end of lines 12 to 25 are lost as the inscription slab has peeled off at this place.

### 67

On a stone set up in front of the Virabhadra temple in the village Basavâpura in the same Kalûrkatte hōbali.

Size 7' × 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು, ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಬಸವಾಪುರ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಜಗತ್ತೀ  
ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 7'×2'

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರ (ಚಾಮರಿ) ತಾಮರತಾರವೆತ್ತ
2. ಯಿಲೋಕ್ಯ ನಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ |
3. ಉರುಕಾಂಚನ ದತ್ತಾನಾಂಗವಾಂಕೋಟಿ ಶತಯಿರಪಿ | ಪಂಚಕೋಟಿತುರಂಗಾ
4. ನಾಂತತ್ವಲಂಲಿಂಗದರುಷನಂ | ಸಕವರುಷ ೧೩೫೯ ನೆಯ ನಳಸಂ
5. ವಭರದ ಮಾರ್ಗಸಿರಬ ೩೦ ನುಲರು [ಗ] ದ ಮಲ್ಲಿನಾಥ ಒಡೆಯರು ಬಾಳೆಯಹ
6. ಳೈಯ ಸಿಂಹಾಸ್ತನಗೇ ಪಟ್ಟಾಭಿಶೇಖರಾಜ್ಯವಂ ನಾಳುತ್ತಿದಲ್ಲಿನಂ
7. ಮೈದಾಸೋಹಿ ಹಡಪದ ಬಸವಂಜಂಗೆ ಕೊಟ್ಟತ್ವದ ಪಟ್ಟಿಯ ಕ್ರಮ
8. ವೆಂತೆಂದರೆ ಬಶವಪುರದ ಶ್ರೀ ವೀರಭದ್ರ ದೇವರಿಗೆ ಮಾಡಿದ ತ್ವತ್ತದ
9. [ಭೂ] ಮಿಯವಿವರ | ಸಿತ್ತಗರ ಸಿಂವೆ ಹೆರವನೆಯ ಖ ೪|| ಬೀಜವರಿಬೆ
10. ಳಲಕೆಯಿ ಬೊಂಮಿಗನ ಮೊರಡು ಸಹಾಖ ೧೧ ಬೀಜವರಿ ಒಡವಿನಹದ
11. ಖ೯ ಬೀಜವರಿ | ಚಿಕಮಾವಿನ ಹೊಲಖ ೩|| ಬೀಜವರಿ ಹಿರಿಯಮಾವಿನ
12. ಕೆಯಿಖ ೪|| ಬೀಜವರಿ | ಅಂತ್ತು ಬೀಜವರಿಖ ೩೨|| ಅಕ್ಷರದಲು ಮೂವತ್ತ
13. ಯರಡುವರೆ ಖಂಡುಗ ಯೀಥ
14. ತ್ರಕೆ ನೆಡವಕರ್ತೃಳೆ ಸದಾಕಾಲ ಜನ ೩೦ ಒಡೆಯರುಗಳಿಗೆ
15. ಬೋನವಮಾಡಿ ನೀಡುವರಿಬ್ಬರು ನೀರು . ಮಾಡುವ ಸಯ
16. ನಬೋನ ತುಪ್ಪತೊಯೆ ಮೂಖಪದಾರ್ತ್ಯ ಮಧ್ಯಾನ ವೀಳೆಯ
17. ಸಹವಾಗಿ ನೀನು ನಡಸಿ ಬಹೆ ಯೀ ಭತ್ರ . ಬೊಮರ್ದರ
18. ಹಿತ್ತಿಲು ಆ ಹಲಸಿನಮರ ಆ ಭತ್ರಕ . ಆತನ ಮನ ಹಿ
19. ತ್ತಿಲು ಸಹ ಕೊಟ್ಟವಾಗಿ ಯೀ ಭೂಮಿಯನು ಆ ಬಸವಾ ಪುರದ ವೀರಭ
20. ದ್ರ ದೇವರಿಗ ಭತ್ರವನು ನೀನು ಸದಾಕಾಲ ನಡಸಿಕೆಯೆಂ [ದುಕೊಟ್ಟ] ಕಲ್ಲು ಪಟ್ಟೆಯ
21. ಧರ್ಮಕ್ಕೆ ಅಳುಪಿದವರು ಶ್ರೀವೀರಭದ್ರದೇವರ . ತಪಿದವರು
22. ಶ್ರೀವಾ [ರ] ಣಾಸಿಯಲಿ ಕವಿಲೆಯ ಕೊಂದಪಾಪಕ್ಕೆ ಹೋಹರು ಯಿಂತಪ್ಪದ ಕೆಸಾ
23. ಕ್ಷೆಗಳು ಆಯಿವತ್ತು ನಾಡ ಬಲುಗದ ಸಿಂಗಗಲುಡ . ಳೆಯ ಬಯಿಚ
24. ಗಲುಡ ಪಟ್ಟುಗುಪ್ಪೆಯ ಮಾರಗಲುಡ | ಗೊರಗೋಡ ಡ | ಕೊಡಲೂ
25. ರಸಿದ್ದಗ ಉಡ | ಸಾತಾಳಬಯಿರಗಲುಡ | ಮಾಲರ . ಉಡಹ
26. ರ ತಾಳಹೊಟ್ಟೆಯಪ್ಪಗಲುಡ | ಹೆಬ್ಬಯಲಮಾಡಿ ಮೊಕುರ
27. ಮುತ್ತಗಲುಡ | ಯಿಂತಪ್ಪದಕ್ಕೆ ತುಂಬೆಯ ಹೂವಿನ ತಪ್ಪನ
28. ಬರಹ ಒಡೆಯ
29. . ಗಳ ಒಪ್ಪ

#### Transliteration

1. namas tunga-siras-tunga-chandra (châman) tâmara-târave tra-
2. yilôkya-nagarâ-rambham mûla-stambhâya Sambhave |
3. uru-kâanchana-dattânâm gavâm kôti-śatayir api | pancha-kôti-turangâ-
4. nâm tat-phalam Linga-darushanam | Śaka-varusha 1359 neya Nala-sam-

5. vachharada Mârggasira ba 30 Su Âru [ga] da  
Mallinâtha-odeyaru Bâleyaha-
6. lliya simhvâsanadali pattâbhisêkha-râjyavan âluttidalli nam-  
7 ma dâsôhi Hadapada Basavamnamge kotta tsatirada patteya krama-  
8 ventendare Basavapurada Śrī Vīrabhadra-dēvarige mādida tsatrada  
9 [bhû-] miya vivara <sup>1</sup> sitagara-sinne hara-vaneya kha 4½ bījavari be-  
10 lala-keyi Bommigana moradu sahâ kha 11 bījavari odavina hada  
11 kha 9 bījavari <sup>1</sup> Chikamâvina hola kha 3½ bījavari Hiriyamâvina-  
12 keyi kha 4½ bījavari <sup>1</sup> anttu bījavari kha 32½ . aksharadalu mûvatta-  
13 yaradu vare khanduga <sup>1</sup> yî chha-  
14 trake nedava kathtale sadâ-kâla jana 30 odeyarugalige  
15. bônava mâdi nîduvar ibbaru nîru . mâduva saya . .  
16 na bôna tuppa toye mûru padârtta madhyâna-vîleya  
17 sahavâgi nînu nadasî bahe yî chhatra.. Bomarsara  
18 hittilu â halasina mara â chhatiake âtana mane hi-  
19 ttilu saha kottevâgi yî-bhûmiyanu â Basavâpurada Vīrabha-  
20. dia-dēvarige chhatiravanu nînu sadâkâla nadasihe yen [du kotta] kallu-  
patteya  
21 dharmakke âlupidavaru śrī-Vīrabhadradēvara . tapidavaru  
22. srī-Vâ [ra] nâsiyalî kavileya konda pâpakke hôharu yintappudake sâ-  
23 kshigalu Ayivattu nâda Balugada Singagauda . liya Bayicha-  
24. gauda Pattaguppeya Mâragauda <sup>1</sup> Goragôda . da <sup>1</sup> Kodâlû-  
25 ra Siddagauda <sup>1</sup> Sâtâla Bayiragauda <sup>1</sup> Mâlara . uda Ha-  
26. ratâla Hotteyappa-gauda <sup>1</sup> Hebbayala Mâdi . Motura  
27. Muttagauda <sup>1</sup> yintappudakke tumbeya-hûvina tappana <sup>1</sup>  
28 . . baraha odeva  
29 . . gala oppa

### Note

This record registers the gift of land of the sowing capacity of 32½ khandugas as also a house belonging to one Bommarasa, with the backyard of the house and a jack fruit tree, owned by him for feeding 30 Odeyars (Lingâyat priests) in a choultry belonging to the temple of Vīrabhadra-dēvaru in the village Basavâpura. The donor was Mallinâtha-Vodeyar of Âlaga <sup>1</sup> ruling on the throne of Bâleyahalli, a village in the Koppa Taluk (Narasimharajapura Sub-taluk) of the Kadur District. Evidently he was the high priest holding the pontificate of Bâlehalli, which is even now the seat of a highly respected guru of the Vīrâśaiva sect. The words *simhâsana* (throne) and *pattâbhisêka* used for him in line 6 preclude idea of his

<sup>1</sup> A Vīrâśaiva guru of this name is met with in E C VIII Sorab 126 of 1434. At this time, the governor of Âlaga was Sringinâtha Odeyar.

being a provincial governor under Vijayanagar kings Hadapada Basavanna was a *dāsôhi* (almoner) under the donor The donee was to receive the land and manage the feeding arrangements at all times It was stipulated that 30 *Odeyars* had to be fed daily, two cooks were to be engaged for cooking and serving, one attendant was to be appointed for supplying water to the guests The meals were to consist of boiled rice, ghee and boiled pulses (toye) and betel leaves were also to be served to the guests during the day time

Details are given of the lands granted The witnesses to the grant are the various gaudas of Ayvattu-nâd including Singagauda of Baluga, Bayichagauda of. . . Mâragauda of Pattaguppe, ... of Goragôdu, Siddagauda of Kodâlûr, Bayiragauda of Sâtâl, gauda of Mâlûr, Hotteyapagauda of Haratâl, Mâdigauda of Hebbiyal, Muttagauda of Motûr The signatures to the grant next follow but this portion is full of lacunae

At the beginning of the grant are the usual invocatory stanzas addressed to Śambhu and another verse in praise of the devotion to Linga which may be translated as follows —The fruit of beholding a linga is equal to that acquired by the gift of great quantities of gold, of hundred crores of cows, and of five crores of horses

The date of the grant is given as Ś 1359 Nala sam. Mâi ba 30 Śu which is equivalent to December 7, 1436, a Friday if we take Ś 1358 Nala.

## 68

At the same village Basavâpur, on a slab standing by the eastern wall of the Virabhadra temple

Size 6' × 2'

Kannada language and characters

ಅದೇ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದೊಳಗೆ ಪೂರ್ವದಿಕ್ಕಿನ ಗೋಡೆಗೆ ಒರಗಿಸಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 6'×2'

(ಅಕ್ಷರಗಳು ಸೀಕರಾಗಿವೆ)

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರಯಿಲೋಕ್ಯ
2. ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ ಸ್ವಸ್ತಿ ಶ್ರೀ ಮಂಮ
3. ಹಾ ಮಂಡಳೇಸ್ವರಂ ಅರಿಯ ವಿಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವರಾ
4. ಯರಗಂಡ ಚತುಸ್ವಮುದ್ರಾಧಿಪತ್ತಿ ಶ್ರೀವೀರಹರಿಹ
5. ರ ರಾಯಕುಮಾರ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ರಾಯ ಸಿರುಧಾರದೊಳು
6. . . . .
7. ರಕೇಶಯಂತಿ ರಾಜ್ಯಂ ಮೇರೆಯಾಗೆ ಸುಖದಿ
8. ಂ ರಾಜ್ಯಂಗೇಯತ್ತ ಮಿರಲು

(ಮುಂದೆ ಅಕ್ಷರಗಳು ಸಮುದುಹೋಗಿವೆ.)

## Note

The greater part of this record is completely worn out and illegible. It begins with the usual invocatory verse addressed to the god Śambhu and then comes the statement that it belongs to the reign of Virûpâksharâya, son of Vîra Harihararâya with the titles mahâmandalêsvara, champion over hostile kings, punisher of kings who break their word and the lord of four seas. He is stated to have been ruling at Sirudhâra. He was evidently Harihara II's son Virûpâksha who is said to be reigning in Vijayanagar in 1404-5 in some inscriptions of the neighbouring taluks (See E. C. VIII Tirthahalli 13 and 196 of 1404). No date is given. The rest of the inscription is effaced.

## 69

On a Viragal standing in a jungle to the east of Mâvinahole village in the hôbali of Kalurkatte.

Size 4' × 2'

Kannada language and characters

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಮಾವಿನ ಹೊಳೆ ಮಜರೆ ಹಾದರವಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕಾನಿನ್ನಲ್ಲಿ  
ನಿಂತಿರುವ ವಿರಗಲ್ಲು

ಪ್ರಮಾಣ 4' × 2'

(1ನೆಯ ಅಡ್ಡಪಟ್ಟಿ)

1. ನಮಸ್ತುಂಗ . . . (ಚಿಕ್ಕ ಎದ್ದುಹೋಗಿದೆ)
2. ಭಮೂಲಸ್ತಂ . . . . .
3. ವರಿಪ ರಂಜಲ ಧಾತನ

(2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ)

- 4 . ಮಂಡಳೇಸ್ವರಕು .
- 5 ಕಾದ ತಬಸವರನರು .
6. ಗ್ಗ್ಗಡೆಯ ದತ್ತಿಯ ಚಲಪೆಂಬಳ

## Note

This viragal inscription is full of lacunæ, the slab on which it is incised having peeled off in most places. The date S' 1078 Dhâtri (A.D. 1156) is given. One Basavarasa seems to have fought in a battle and either he or one of his followers seems to have died during this fight.

## 70

On a stone set up in front of the Venkataramanasvâmi temple in the village Muduba in the same Kalûrkatte hôbali

Size 3' × 1'

Kannada language and characters.



ಅದೇ ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಬಾಣಗದ ಮಜರೆ ಮುಡುಬ ಗ್ರಾಮದ ವೆಂಕಟರಮಣ ದೇವಾಲಯದ ಮುಂದೆ  
ನಟ್ಟಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 3' × 1'

ಸೂರ್ಯಚಂದ್ರರು	ಕನ್ನಡಲಿಖಿ ಮತ್ತು ಭಾಷೆ	ಚಕ್ರ, ಶಂಖ
1. ಶ್ರೀಮತು	7	ಬಿಟ್ಟೋಟವನು ದಾದು
2. ಚೆನ್ನಕೇ	8	ಲ ಸಂಕಯಗೆ   ಅಪೂ
3. ಶವದೇವ	9	ಜರಿಯ ಮಗಂರಾ
4. ರಿಗೆ ಮುಡಬದ	10	ಮನಾತಂಗೆ   ಯೀಲುಂ
5. ಕಾಮರರಸಗೌಡನ ಮ	11	ಬಳಿದತ್ತಿ    ದಾನಪ . .
6. ಗ ಬೊಂಮಗೌಡನು	12	.

### Note

This inscription records the gift of a garden by Bommagauda, son of Kâmarasagauda of the village Mudaba, to the god Chennakêśavadêvaru. The land was to be enjoyed as *umbali* by Dâdula Sankaya and Râmanatha, son of the temple priest. The usual imprecation at the end is lost as the letters here have peeled off. The characters seem to be of the 17th century.

### 71

On a viragal lying in a jungle to the north of the village Kôte, a hamlet belonging to Varakôd in the same Kalûrkatte hobli.

Size 9' × 2' — 9"

Kannada language and characters

ನಗರದ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ವರಕೋಡು ಗ್ರಾಮದ ಮಜರೆ ಕೋಟೆ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಲ್ಲಿರುವ  
ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 9' × 2'—9"

ಮೇಲ್ಭಾಗದಲ್ಲಿ ಸಿಂಹಲಿಂಗ, ಪಕ್ಕದಲ್ಲಿ ಚಿತ್ರಕೆಲಸ, ಮಧ್ಯದಲ್ಲಿ ವಿಮಾನ, ಕೈಲಾಸ ? ಪಲ್ಲಕ್ಕಿ, ವಾಡ್ಯಗಾರರು, ವಿಮಾನ, ಅಪ್ಪರಸ್ವ, ಕುದುರೆಯುದ್ದ, ಮಲ್ಲಯುದ್ದ ಮಧ್ಯದಲ್ಲಿ ಅರುಪಟ್ಟಿಗಳಲ್ಲಿ ಅಕ್ಷರಗಳಿವೆ

I ನೆಯ ಪಟ್ಟಿ—

- 1 ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ [ಚಾರ] ವೆ| ತ್ರೈಲೋಕ್ಯ ನಗೆ
- 2 ರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ || ಸ್ವಸ್ತಿಶ್ರೀ

II ನೆಯ ಪಟ್ಟಿ—

- 3 ಸಕವರಾಶ | ೧೨೧೯ ತನೆಯದ್ಧುಂಮ್ಕುಖ ಸಂವತ್ಸರದ ಮೈ
- 4 ಸಾಖ ಸುದ್ಧ ಸಪ್ತಮಿ ಬುಧವಾರದಂದು | ಶ್ರೀಮನು ಮಹಾಮ
- 5 ಂಡಳಿಸ್ವರಂ ವಯಿರಿ ಮಂಡಳಿಕಗಳ ಗಂಡಗತ್ತರಿ ಭಾಸೆಗೆ ತಪ್ಪೊ
- 6 ವ ಮಂಡಳಿಕರಗಂಡ ನರಪತಿ ಜಗದಾಳ ವೀರಬಿರುದಾಳ
- 7 ದೇವರಸರು ಹೊಯ್ಸಿಣ ಬಲ್ಲಾಳ ದೇವರಾಯನ ದ

## IIIನೆಯ ಪಟ್ಟಿ—

8. ಇವಯ್ಯ ಮಾಯಿದೇವನ ಕೂಡೆ ಮುತ್ತೂರಲಿ ಕಾಳಗವಾದ
9. ಂದು ಶ್ರೀಮತು ಆಯಿವತ್ತುನಾಡು ಸಮೇತ ಅಯ್ಯು ಮಂ
10. ದಿಂಗೆ ಮೂಡಲಮಂದೆ ನಿಸುವ ಬಲುಗದ ನಾಗೆಯನ
11. ಅಳಿಯ ವೀರದೊಳಂ ಬೇಲನ ಸರಿದೊರೆ ಬಂದ ಪರೆ ಕ್ರಿತಯುಗ
12. ತ್ರೇತದ್ವಾಪಾರ ಕಲಿಯುಗದೊಳಗಣ ವೀರರುಂ ಪರಬಳಸಿಂಗಸಂಗ

## IVನೆಯ ಪಟ್ಟಿ—

13. ರದೊಳುಂ ಇಂತು ವೀರದೊಳುಂ ವಿಖ್ಯಾತದೊಳುಂ ತ್ಯಾಗದೊಳುಂ
14. ಂಬೋಗದೊಳುಂ ಮಿಗಿಲೆನಿಸಿದ ಪರಬಳಸಿಂಗ
15. ಬೇಲೆಯನು ಅಯ್ಯತ್ತುನಾಡುದಳಂ ಆ ಎನಲು ವೀ

## Vನೆಯ ಪಟ್ಟಿ—

16. ರದಲಿ ಪೂರಯಿಸಿತಲ್ಲಿ ಐಯೆಚ್ಚಿ ಕುದುರೆ ಕಾರಾಳ ಕುತ್ತಿ ಕುತ್ತಿ
17. ಸಿಕೊಂಡು ವೀರಸ್ವರ್ಗಂ ಪಡೆದನು || ಮಂಗಳ ಮಹಾಶ್ರೀ
18. ಶ್ರೀ || ಯೀ ಕಲ್ಲ ಮಾಡಿಸಿದ ಗಂಗವಳಿಯ ಬೊಗೆಗೊಡದೇ
19. ವೆಬೊಮ್ಮ ಚಿಕ್ಕನಾಗೆಯ || ಯೀಕಲ್ಲಮಾಡಿಡಾತ ಸಿಂ

## VIನೆಯ ಪಟ್ಟಿ—

20. ಗೊಜನ ಮಗ ವೀರೋಜ || ಅರಿದತರೆ ಕೊರಳಿದ ಮುಂಡಂ ಕರುಳ್ಳು
21. ತ್ರಿದಕಾಲ ತೊಡರು ಹರಿವುತರತ್ತಂ ಮರಳ್ಳಾಂತ ನಿಲುವ ಸುಭಟ
22. ರ ಮರುಳ್ಳ ಸಗಿದ ಜವನ ತೆಹದೆ ಬೇಲನಾಂತಿಹಿದಂ ಯೀಲ್ಲಬ
23. ರೆದಾತ ಗೊರಗೋಡ ಬಲಯ ಸೇನ ಬೋವನಮಗಂ ಬೊಮ್ಮಂಜ

*Transliteration*

## I band

1. namas tunga-siras-tunga-chandra-châmarâ [châra] ve | traulôkya-naga-
2. îrambham mûla-stambhâya Sambhave || svastî śrî

## II band

3. Saka varuśa | 1219 taneya Ddu (m) immukhi-samvatsarada Vai-
4. sâkha suddha saptamî Budhavâradandu śrîmanu mahâma-
5. ndalêsvaram vanimandalika-gala-gaunda-gattari bhâsege-tappû-
6. va mandalikara-ganda narapatî-jagadâla vira-birudâla
7. Dêvaiasaru Hoysina Ballâla Dêvarâyana da-

## III band

8. lavayya Mâyidêvana kûde Muttûrali kâlagavâda-
9. mdu śrîmatu ayivattu-nâdu-samêta . aïdu-mam-
10. dinge mûdala-mandenisuva Balugada Nâgeyana
11. aliya vîradolam Bêlana sarî dore bandapare Kritayuga-
12. Trête Dvâpâra-Kahyuga-dolagana vîrarum para-bala-singa sangâ-

**IV band.**

- 13 radolum intu viradolum vikhyâdadolum tyâgadolu-  
 14. m bôgadolum migilenisida parabala-singa  
 15. Bêleyanu ayvattu-nâdu-dalam â enalu vî-

**V band.**

16. radalı pûrayısı taltırıyeçchi kudure kâlâla kuttı kuttı-  
 17. sikondu Vîra-svarggam padedanu<sup>||</sup> mangalamahâ śrî  
 18. śrî<sup>||</sup> yî-kalla mâdisida Gangavaliya Bogegoda Dê  
 19 va Bommina Chikka Nâgeya<sup>||</sup> yî kalla mâdidâta Sim-

**VI band.**

- 20 gôjana maga Vîôja<sup>||</sup> arida tale horalida mundam karulsu-  
 21 ttida kâla todaru harivuta raktam marald ânta niluva subhata-  
 22 ra marul masagida Javana terade Bêlan ântiridam yî kalla ba-  
 23. redâta Goragôda Balaya-śênabovana magam Bommanna

*Translation***LL. 1-2**

Obeisance to Śambhu (the usual stanza)

**LL. 3-4**

Be it well In the Śaka year 1219, the year Durmukhi, on Wednesday, 7th lunar day of the bright half of Vaiśākha —

**LL. 4-8.**

When the illustrious mahâmandalêśvara, a battle-axe to the necks of the hostile mandalikas, champion over kings, champion over titled heroes, Dêvâiasar, fought in Muttûr with Mâyidêva, the general of dalavayya Hoysana Ballâladêvarâya —

**LL. 9-10.**

The illustrious son-in-law of Nâgeya of Baluga, which is the eastern *mandu* of the five *mandus*, accompanied by the Ayvattunâd —

**LL. 11-13.**

Who among the heroes of Krita, Trêtâ, Dvâpara, and Kali yugas can equal Bêla, who is a lion in battle to the enemy troops?

**LL. 13-17.**

Thus spoken of as great in prowess, fame, liberality and enjoyment, a lion to the hostile forces, Bêlaya displayed his valour to the fullest extent, to the admiration of the army of Ayvattu-nâd, met the enemy, pierced them, fired arrows at

them, slew the horse and foot soldiers, was wounded in return and attained the heaven of heroes

### LL. 18-20

Good fortune Bôgegôda of Gangavali, Dêvabomma, and Chikka Nâgeya got this stone engraved This stone was made (engraved) by Vîrôja, son of Singôja.

### LL. 20-22

The heads (of enemies) being cut off, their trunks rolling, the *todar* (chain) of the leg entwined by entrails, their blood flowing, Bêla fought and pierced like the God of Death seized by a demon, the warriors who encountered him again and again.

### LL 22-23

Bommana, son of Balaya-sênabôva of Goragôd wrote this

#### Note

This vîragal inscription records the exploits of a hero named Bêla who fought on behalf of Dêvarasa against Mâyidêva, the general of the Hoysala king Ballâla (III) in the battle at Muttûr The date of the inscription is given as Ś 1219 Durmukhi Vaiś. sù 7 Bu which corresponds to April 11, 1296 A.D. taking Durmukhi Ś 1218

Muttûr is a village nearby in Kerehalli hobli of Nagar Taluk. Dêvarasa of this record is probably the same as Soddala Dêvarasa referred to before and was the ruler of Sântalige See Nagar 61 of 1288 A.D., and 27 of 1302 A.D. There seem to have been constant wars and alliances between the Hoysalas and the Sântara kings of Sântalige province

### 72

On a vîragal standing in front of the Holeyammanna Îsvara temple in the village Sutta in the same Kalûrkatte hobli

Size 5' × 3'

Kannada language and characters

ನಗರದ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಸುತ್ತಗ್ರಾಮದ ಹೊಳೆಯಮ್ಮನ ಈಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ  
ನಿಂತಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 5' × 3'

Iನೆಯ ಪಟ್ಟಿ—

1. ನಮಸ್ತುಂಗಸಿರಃಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ | ತ್ರಯಿಲೋಕ್ಯನಗರಾರಂಭ
2. ಮೂಲಸ್ತಂಭಾಯಶಂಭವೆ | ಸ್ವಸ್ತಿಶ್ರೀ ಸಕವರು [ಪ] ೧೨೨೪ನೆಯ ಸು

## IIನೆಯ ಪಟ್ಟಿ—

- 3 ಭಕ್ತುತು ಸಂವಧರದಕಾರ್ತಿಕಸುಧ ಪೂರ್ಣಿಮಿ ಮಂಗಳವಾರದಂ
4. ದು ಶ್ರೀಮಂನೃಹಾ ಮಂಡಲೇಸ್ವರ ಅದಿಯರಾದಿತ್ಯ ವೈ
- 5 ರಿಮಂಡಳಿಕ ಜಗದ್ಧಳಯಹೊನ್ನಂಕೊಟ್ಟು ಕುದುರೆಯ ಕ

## IIIನೆಯ ಪಟ್ಟಿ—

6. ಟ್ಪುವಮಂಡಳಿಕರಗಂಡ ಗಂಡರಿಗೆಗಂಡ ದಕ್ಷಿಣನರದ ಅಕೊ
- 7 ಳಗಿಯ ? ಸೊಡಲದೇವರಸನು ಯೇಬರನಾಯಕ

## IVನೆಯ ಪಟ್ಟಿ—

- 8 ನಕೂಡೆ ನಾಲಿವೂರಲಿಕಾಳೆಗವಾದಲ್ಲಿ ಪರಬಳಸಿಂಗ ಗಂಡ ಜಗದ್ಧ
9. ಳಯ ಹೆಣನಕುತ್ತಿ ವೊಡೆಯನಕಾಬನಗಂಡ ರಣದಲಿ ವೊಡೆಯ
10. ನನಿಕ್ಕಿಡಲೋಡಿಬಹನಾಯ್ಕನಗಂಡ ಸುತ್ತದ ಅಂಮಣಗೆಡೆಯ

## Vನೆಯ ಪಟ್ಟಿ—

11. ಮೂಡಗೆಡೆಯ ಸಿಂಗೆಯನಮಗಂ ಗಂಗತಬಳಿಯ ಮೂಡನು ಸಮ
- 12 ರಾಂಗಣದಲ್ಲತಳಿತಿರಿದು ಏರಿದ ಕುದುರೆಯ ಮೀರಿದಕಾರಾಳ ಕು
13. ತ್ತಿ ಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕಪ್ರಾಪ್ತನಾದನು ಮಂಗಳಮಹಾಶ್ರೀ

## I. band

1. namas tunga-suah-chumbi-chandira-châmaia-châirave | trayilôkya-nagarâ-  
rambha-
2. mûla-stambhâya Sâmhave | svasti śîi Saka varu 1224 neya Su-

## II band.

3. bhakrutu-samvachharada Kâitika sudha pûnnami Mangala-vâiadan-
- 4 du śîiman-mahâ-mandalêsvaia Adiyaiâditya vai-
- 5 11-mandalika-jagaddaleya honna-koitu-kudureya-ka-

## III. band

6. ttuva-mandalikara-ganda gandaingeganda Dakshina-saiada Ako-
- 7 lagiya Sodaladêvarasanu Yebara-nâyaka-

## IV. band.

- 8 na kûde Sâlivûrali kâlegavâdalli parabala-singa ganda-jagadda-
- 9 leya henana kutti-vodeyana-kâbana-ganda ranadali vodeya-
- 10 nan-ikkidal ôdi baha nâykana ganda Suttada Ammana-gedeya

## V. band

11. Mûdagedeya Singeyana magam Ganga Tabaliya Mûdanu sama-
- 12 rânganadalli talitiridu êrida kudureya mûida kâlâla ku-
- 13 tti kuttisi kondu suralôka-prâptanâdanu mangala mahâ śîi

## Note

This is a viragal recording the heroism and death of a warrior named Mûda of Ganga Tabali, son of Singeya (son ?) of Mûdagede<sup>1</sup>, (son ?) of Ammanagede of the village Sutta. His death took place in a battle at Sâlivûr (same as the present village Sâlûr in Shikarpur Taluk) in which Sodaladêvarasa was opposed to Yêbaranâyaka. The date is given as Š 1224 Šubhakrit sam. Kâr šu 15 Man corresponding to Tuesday, 6th November 1202 A D. Sodaladêvarasa has been referred to in previous inscriptions. The titles applied to him in this record are mahâmandalêsvara, a sun to the Adiyas, conqueror of the world of hostile mandalikas, enemy to the mandalikas who obtain horses by paying gold, hero to heroes (gandarige-ganda). The battle with Yêbaranâyaka at Sâlûr is also referred to in Nagar 27 where Sodaladêva is said to have engaged in battle against him on behalf of Ballâladêva. Yêbaranâyaka was a general under the Yâdava king Ramadêva as can be seen from the next record.

The titles applied to the hero Mûda are a lion to hostile forces, conquer of the world of heroes, champion over those who protect their master by piercing dead bodies ?, champion over the warriors who run away leaving their masters in danger.

The meaning of *dakshinasarada akolagnya* an epithet applied to Sodaladêvarasa in line 6 is not clear. The letters here, however, are illegible and the reading is doubtful.

## 73

On a viragal, lying in a jungle near the bridge on the Śarâvatî river, to the south of the same village Sutta

Size 10' × 2' — 9"

Kannada language and characters

ಅದೇ ಸುತ್ತ ಗ್ರಾಮಕ್ಕೆ ದಕ್ಷಿಣದಲ್ಲಿ ಶರಾವತಿ ಹೊಳೆಯ ಸೇತುವೆಗೆ ಒಂದು ಫರ್ಲಾಂಗ್ ದೂರದಲ್ಲಿರುವ  
ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ವಿರಗಲ್ಲು

ಪ್ರಮಾಣ 10' × 2' — 9"

Iನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

- 1 ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
- 2 ಯಶಂಭವೇ ಸ್ವನಿಶ್ಚಿಸಕವರಃಸ ೧೨೦೮ನೆಯ ಮನುಮಥ ಸಂವತ್ಸರದ

IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

- 3 ಮಾಘಸುಧ ಪಾಡ್ಯ ಅದಿತ್ಯವಾರದಂದು ಶ್ರೀಮನುಮಹಾಮಂಡಳೇಸ್ವರಂ  
ಪೈರಿಮ
- 4 ಂಡಳಿಕಗಳಿಗಂಡಗತ್ತರಿ ಹೊನ್ನಕೊಟ್ಟು ಕುದುರೆಯಕಟ್ಟುವ ಮಂಡಳಿಕರ
- 5 ಗಂಡ ತುಳುವರಾಯ ಸ್ಥಾಪನಾಚಾರ್ಯ ಭಾಸೆಗೆ ತಪ್ಪುವ  
ಮಂಡ
- 6 ಳಿಕರಗಂಡ ಮಂಡಳಿಕರಾರಿಕರಹತ್ವ (ಹ) ಮಲ್ಲವೀರ

<sup>1</sup> Mûdagede is probably an abbreviation for Mûdahaggade

## IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

7. ಕೋಟಿನಾಯ್ಕನು ಯಾದವನಾ[ರಾ]ಯಣ ರಾಮದೇವರಾಯನದಳವಯ್ಯ ಎ
8. ಭರಪನಕೂಡೆ ಮುಗುಳಿಗೇರಿಯಲ್ಲ ಕಾಳಗವಾದೆಂದು | ಶ್ರೀಮತು ಆಯ್ಯ
- 9 ತ್ತು ನಾಡಸಾವಿರೂರ ಆಯಿದು ಮಂದಿಗೆ ಮೊದಲ ಮಂದೆನಿಸುವ ಸುತ್ತದ
- 10 ವೊಡಿಯಣನಮಗನು ವೀರ ಕಲಿಸಂಗಾರುಂಬಂ

## IVನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

- 11 ದಪರಕ್ಕತ್ತಯುಗತೇತಾದ್ವಾಪರ ಕಲಿಯುಗದೊಳಗಣವೀರರು
12. ಸಂಗರದೊಳು | ಯಿಂತು
- 13 ವೀರದೊಳಂ ವಿಖ್ಯಾತದೊಳಂತ್ಯಗದೊಳಂ ಭೋ
- 14 ಗದೊಳಂ . ಭಾ
- 15 ನೆಗೆ . ಭಾನೆಗೆ ಪೂರಯಿಸಿತಳಿ
- 16 ಐದು ಕುದುರೆಕಾರಾಳ ಕುತ್ತಿ ಕುತ್ತಿಸಿಕೊಂಡು ಸುರರೋಕ ಪ್ರಾಪ್ತನಾದನು  
ಮಂಗಳ
- 17 ಮಹಾಶ್ರೀ|| ಯಾಕಲ್ಲಂ ಕಂಡಿಸಿದಳು ಆತನತಾಯಿ ಕಾಳಿಗಲುಡಿ | ಯಾಕಲ್ಲ
18. ಮಾಡಿದೊನು ಕಲುಕುಟಗಸಿಂಗೋಜನಮಗ ಬೀರೋಜನು ಮಂಗಳ ಮಹಾಶ್ರೀ

## I Band

- 1 namas tunga-sīras-chumbi-chandra-chāmara-chārave trailōkya-nagairā-  
rambha-mūlastambhā-
- 2 ya Śambhavê | svasti śrī Saka varusa 1218 neya Manumatha-samvachha-  
rada

## II. Band.

3. Māgha suddha pādya Ādityavāradandu śrīmanu mahā-mandalēsvaram  
vairi-ma-
- 4 mdalika-gala-gandagattari honna kottu kudureya kattuva mandalikara
5. ganda Tuluvarāya-sthāpanā-chārya bhāsege tappuva manda-
6. likara ganda mandalika-kathāri kara-hattha-malla vīra

## III Band

- 7 Kōtenāykanu Yādava nā [rāyana] Rāmadēvarāyana dalavayya Ê-
- 8 bharapana kude Muguligēriyalli kālagavādadandu śrīmatu aiva-
- 9 ttu-nāda sāvīrūra ayidu-mandinge modalaṁnandenisuva Suttada
- 10 Vodiyanana maganu Vīra Kalisamg ārum bam-

## IV. Band

11. dapare Krutayuga-Trêtâ-Dvāpāra-Kaliyugadolagana vīaru
12. . . . sangaradolu | yintu
- 13 vīadolam vikhyātadolam tyāgadolam bhô-
14. gadolam bhâ-
15. sege . . . . bhāsege pūrayisi talt-

## IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

7. ಕೋಟಿನಾಯ್ಕನು ಯಾದವನಾ[ರಾ]ಯಣ ರಾಮದೇವರಾಯನದಳವಯ್ಯ ಎ
8. ಭರಪನಕೂಡೆ ಮುಗುಳಿಗೇರಿಯಲ್ಲಿ ಕಾಳಗವಾದಂದು | ಶ್ರೀಮತು ಆಯ್ಯ
9. ತು ನಾಡಸಾವಿರೂರ ಅಯಿದು ಮಂದಿಂಗೆ ಪೊದಲ ಮಂದೆಸಿಸುವ ಸುತ್ತದ
10. ಪೊಡಿಯಣನಮಗನು ವೀರ ಕಲಿಸಂಗಾರುಂಬಂ

## IVನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

11. ದಪರಕ್ಕುತಯುಗತೇತಾದ್ವಾಪರ ಕಲಿಯುಗದೊಳಗಣವೀರರು
12. ಸಂಗರದೊಳು | ಯಿಂತು
13. ವೀರದೊಳಂ ವಿಖ್ಯಾತದೊಳಂತ್ಯಗದೊಳಂ ಭೋ
14. ಗದೊಳಂ . . . ಭಾ
15. ನೆಗೆ ಭಾಸೆಗೆ ಪೂರಯಿಸಿತಳ್ಳಿ
16. ಜುದು ಕುದುರೆಕಾರಾಳ ಕುತ್ತಿ ಕುತ್ತಿಸಿಕೊಂಡು ಸುರರೋಕ ಪ್ರಾಪ್ತನಾದನು  
ಮಂಗಳ
17. ಮಹಾಶ್ರೀ|| ಯಾಕಲ್ಲಂ ಕಂಡಿಸಿದಳು ಆತನತಾಯಿ ಕಾಳಿಗುಡಿ | ಯಾಕಲ್ಲ
18. ಮಾಡಿದೊನು ಕಲುಕುಟಗಸಿಂಗೋಜನಮಗ ಬೀರೋಜನು ಮಂಗಳ ಮಹಾಶ್ರೀ

## I. Band

1. namas tunga-sīras-chumbi-chandīa-chāmāra-chārave trailōkya-nagarā-  
rambha-mūlastambhā-
2. ya Śambhavē | svasti śrī Saka varusa 1218 neya Manumatha-samvachha-  
rada

## II. Band.

3. Māgha suddha pādya Ādityavāradandu śrīmanu mahā-mandalēsvaram  
vairi-ma-
4. mdalika-gala-gandagattari honna kottu kudureya kattuva mandalikara
5. ganda Tuluvarāya-sthāpanā-chārya bhāsege tappuva manda-
6. likara ganda mandalika-kathāṇi kara-hattha-malla vīa

## III Band

7. Kōtenāykanu Yādava nā [rāyana] Rāmadēvarāyana dalavayya Ē-
8. bharapana kūde Muguligēriyalli kālāgavādandu śīmatu aiva-
9. ttu-nāda sāvīrūra ayidu-mandinge modalanandenisuva Suttada
10. Vodiyanana maganu Vīa . . . Kalisamg ārum bam-

## IV. Band

11. dapare Krutayuga-Trētā-Dvāpara-Kaliyugadolagana vīaru
12. . . . sangaradolū | yintu
13. vīnadolam vikhyātadolam tyāgadolam bhō-
14. gadolam bhā-
15. sege . . . bhāsege pūrayisi talti-



16. ridu kudure kâlâla kuttî kuttisikondû Sura-lôka-prâptanâdanu mangala  
 17. mahâ srî || yî kallam kandisidalu âtana tâyî Kâlgaudi<sup>1</sup> yî kalla  
 18. mâdîdonu Kalukutiga Singôjana maga Bîrôjanu mangala mahâ srî

### Note

This is another vîragal inscription similar to the previous one. It records a battle between Kôtenâyaka and Êbharapa, general of the Yâdava king Râma-dêvarâya (1271-1309) at Muguligêri on Sunday the 1st lunar day of the bright half of Mâgha in the year Manmatha S' 1218 and the exploits and death of a warrior named Kalisa, son of Vodiya, resident of the village Sutta which is described as the foremost *mandu* among the five *mandus* of 1,000 villages of the Ayvattunâdu (ayvattu-nâda sâvîûra ayidu-mandinge modala mand enisuva). Mandu is a small collection of villages smaller than nâdu in parts of the malnâd districts of Mysore. Some patels are styled mande patels who are entitled to special honours in all the villages which form the mande.

S 1217 is Manmatha and Mâgha sū 1 of this year is Saturday, January 7, A.D. 1296. If, however, we take the solar month corresponding to Mâgha, *viz*, Kumbha or Mâsî as the month meant, then the date corresponds to Sunday, 5th February A.D. 1296. Probably this is the day meant.

Kôteyanâyaka is stated to have been the king of Sântalige-sâvîra kingdom with Hosagunda as capital (see Sagar 97 of 1292, also Nagar 61 of 1288, Sagar 31 of 1290, 89 and 110 of 1292, 102 of 1293, 96 of 1299, 45 of 1300). Various titles are applied to him in inscriptions. In the present record we find the following epithets mahâmandalêśvara, shears (ganda-gattari) for the necks of hostile *mandalîkas*, subduer of the *mandalîkas* who obtain horses by purchase, establisher of the Tulu kings, subduer of the chiefs (*mandalîkas*) who break their word, a dagger to *mandalîkas*, *karahatthamalla* (?)

For Êbharapa see the previous record. The inscription stone is stated to have been ordered to be set up by the hero's mother Kâlgaudi and the engraver of the stone is named Bîrôja, son of the *kalakutiga* Singôja.

### 74

On the four sides of a slab lying in the jungle near the village Hebbailu in the same Kalûrkatte hobli.

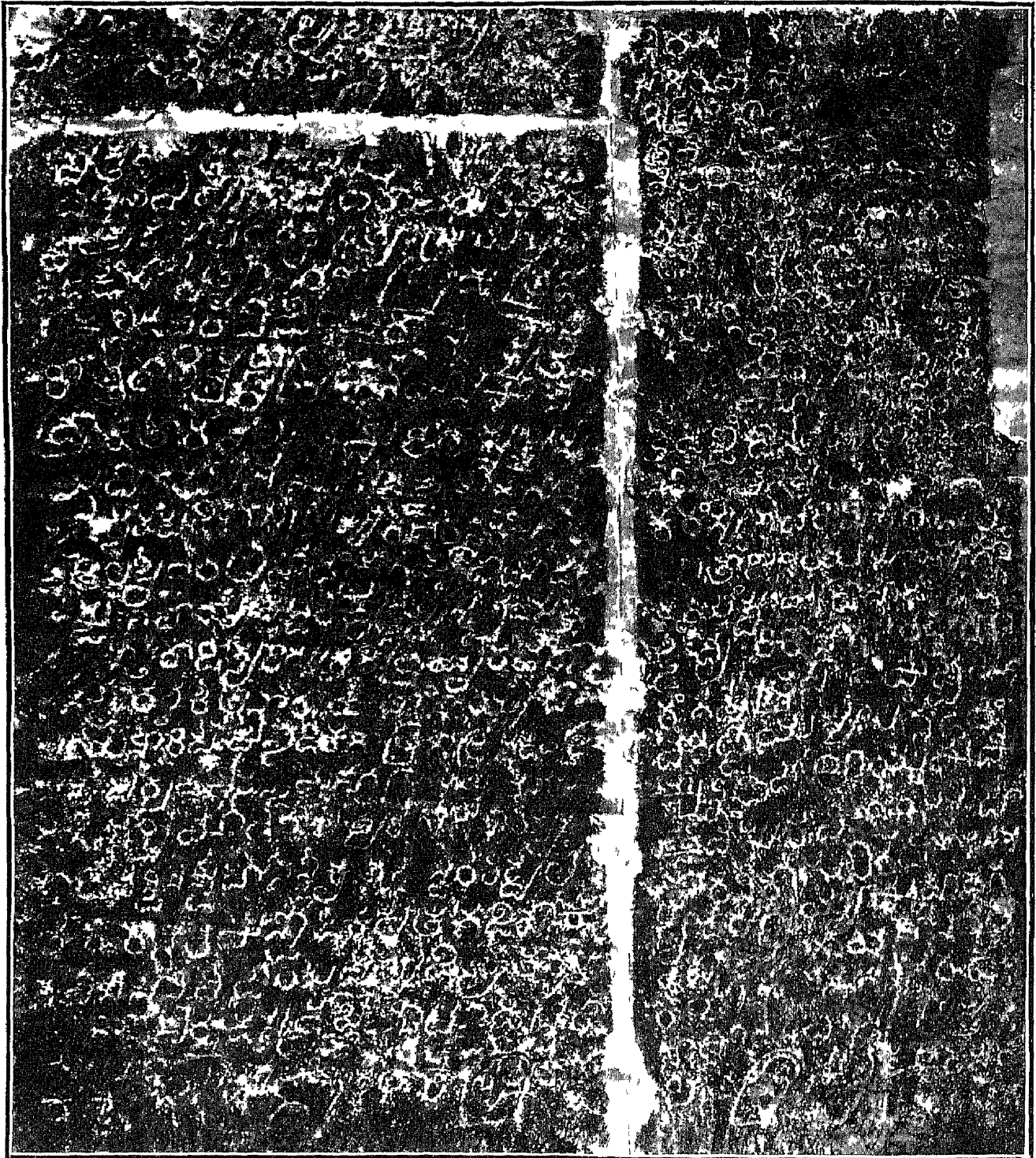
### PLATE XXIV

Size 5' × 3'

Kannada language and characters



STONE INSCRIPTION OF VIRA SANTARA-DEVA



(No 74—p 190 )

ನಗರ ತಾಲ್ಲೂಕು ಕನಬಾ ಹೋಬಳಿ ಹೆಬ್ಬೆಲ್ವೆಲು ಗ್ರಾಮದ ಬಳಿ ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5" x 3"

I

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಶ್ರೀಪೃಥ್ವೀ
2. ವಲ್ಲಭಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇ
3. ಸ್ವರ ಪರಮಭಟ್ಟಾರಕ ಸತ್ಯಾಶ್ರಯ ಕುಳ
4. ತಿಳಕ ಚಾಳುಕ್ಯಭರಣ ಶ್ರೀಮತ್ತೈತ್ತಿಳೋ
5. ಕೃಮಲ್ಲದೇವರವಿಜಯ ರಾಜ್ಯಮುತ್ತು
6. ರೋತ್ತರಾಭಿವೃದ್ಧಿ ಪ್ರವರ್ಧಮಾನಮಾಚಂ
7. ದ್ರಾಕ್ಷ್ಯತಾರಂಸಲುತ್ತಮಿರೆ ಸ್ವಸ್ತಿ ಸ
8. ಮಧಿಗತ ಪಂಚಮಹಾಶಬ್ದಮಹಾ ಮ
9. ಣ್ಣಿಳೇತ್ಯರಂ ಪಟ್ಟಿಪೊಂಬುಟ ಪುರವರೇತ್ಯರಂ  
ಪದ್ಮಾ
10. ವತೀಲಬ್ಧವರಪ್ರ ಸಾದಂಮೃಗಮದಾಮೋದಂ
11. ಕನ್ದುಕಾಚಾರ್ಯ ಮನ್ದರಧೈರ್ಯ್ಯಂ ಸುಭಟಸಂಸ್ತು
12. ತ್ಯಂ ಸಾನ್ತರಾದಿತ್ಯಂರಿಪುಕರೀಂದ್ರ ಕಣ್ಣೀರವಂ ರಣ
13. ರಂಗ ಭೈರವಂ ಕೀರ್ತಿನಾರಾಯಣಂ ಸಾರ್ಯಪಾ
14. ರಾಯಣಂ ರಿಪುಮಣ್ಣಿಳಕ ಗೋತ್ರಗೋತ್ರಾಚಳವಜ್ಜ
15. ದಣ್ಣಂ ಬಿರುದಭೇರುಣ್ಣಂ ಮಹೋಗ್ರಾನ್ವಯನ ಭಸ್ತ
16. ಳ ಗಭಸ್ತಿಮಾಳಿಯ ತುಳುಳಸಾರ್ಯ
17. ಶಾಳಿ ವಸ್ತಿಸನ್ನೋಹಾನನ್ನೀಕೃತ ಸುನ್ದರ ಕಳ್ಳಲ
18. ತಾಂಕುರನರಿಮಣ್ಣಿಳಕಪತಂಗ ದೀಪಾಂಕು
19. ರಂ ವಿಸಿಸನ ವಿಜಯ ವಿಪುಳೀಕೃತ ಕೃತ
20. ಪ್ರತಿಜ್ಞಂ ಬಿರುದ ಸರ್ವಜ್ಞಂ ನಾಮಾಧ್ಯನೇ ಕಾಂ
21. ಕಮಾಳಾಸಮಳಂಕೃತರ್ ಶ್ರೀಮತ್

II

22. ವೀರಸಾನ್ತರ ದೇವರ್ ಸಾನ್ತಳಿಗೆ
23. ಸಾಸಿರ ಮುಮಂ ನಿಷ್ಕಂಟಕಮಾ
24. ಗಿ ಪ್ರತಿಪಾಳಿಸಿ ಸುಖ ಸಂಕ
25. ಧಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಯುತ್ತ
26. ಮಿರೆ ಶ್ರೀ ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ
27. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ದುಸ್ತರಾ ರಾ
28. ತೀಭಕುಂಭ ಸ್ಥಳೀವಿದಾರುಣ ದಾ
29. ರುಣ ಕರಾಸಿಧಾರಾಸಕ್ತ ಮುಕ್ತಾ
30. ಪಳಮಾಳಾಳಂಕಾರ ವೀರನಾರೀಮ
31. ಣಿ ಹಾರಾಯಿತ ಭುಜಾದಣ್ಣ ನಕಿ
32. ತ ಮಹಾಪಾಹಿನೀ ಮಹೀಧರವ
33. ಜ್ರದಣ್ಣಂ ಜಿನ ಧರ್ಮಪ್ರಾಕಾರಂ
34. ನಿಜಗೋತ್ರನಿಸ್ತಾರಂ ಧರ್ಮರತ್ನಾ

35. ಕರಂ ಸುಭಟಾರಿ ಭೀಕರಂ ಪತಿ  
 36 ಹಿತಾಂಜನೇಯಂ ಸಾರ್ಯಗಾಂ  
 37 ಗೇಯಂ ಸ್ವಾಮಿದ್ರೋಹದಿಶಾಪ  
 38. ಟ್ಟಂ ವೈರಿಕೋಟಿಪುರಟ್ಟಂ ರಣ  
 39 ರಂಗ ಕ್ಷೇತ್ರಪಾಳಂ ಮುಚ್ಚರಿಸು  
 40 ವರೆಪ್ಪಯಸೂಲಂ ದಳದಿಂ  
 41 ಮುನ್ನಿಣಿವ ಆಯುಮಂಮೆ  
 42. ಉಪಂಸುಕವಿಕೋಕಿಳಸಹ  
 43 ಕಾರನೇಕಾಂಗ ವೀರಂ ವಿಳಾಸ ವಿ  
 44 ದ್ಯಾಧರಂ ಧೈರ್ಯಮಹೀಧರಂ  
 45 ಉಪಾಯ ನಾರಾಯಣಂ ನೀತಿಪಾ (ಚಾ ?)  
 46 ರಾಯಣಂ ಬೀರುಗನಗರುಡ  
 47 ನಾಮಾದಿಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸ  
 48 ಹಿತ ಶ್ರೀಮನ್ನಕುಲರಸರ್

(ಇದರ ಮೇಲ್ಗಡೆ)

(ಅಕ್ಷರಗಳು ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿವೆ )

- 49 ಸ್ಮರರೂಪರುನ್ನತ ನ್ನಕುಲರ  
 50 ಸನತನಯಜ್ಜಗಕ್ಕೆರಾ  
 51. ಮನ್‌ಲಕ್ಷ್ಮೀಧರದೇರೆಂದೆ  
 52 ನ್ನಡೆ ಚಾಪುಣ್ಣರಾಯ  
 53 ನುಂ ನಾಗವರ್ಮನುಂಕರ  
 54. ಮೆಸೆದರೆ || ಮಂಗಳ

### III

ಕಲ್ಲಿನ ಮುಂಭಾಗ

(ಕೆಳಗಡೆ)

55. ವೃತ್ತ || ಕೆಡೆಯದಪೆ [ಂ] ಮಹಾಮಹಿಮ ರಾಜ  
 56 ಸುತಪ್ರತಿಪತ್ತಿಯೆಂಬವಂ ತಡೆಯದೆ ವೀರಸಾನ್ತ  
 57 ರ ಮಹೀಪತಿತಾದಮೆಗೆಯ್ದು ಕೊಲೊಡಂಬಿ  
 58 ಡೆನಿಜಪುತ್ರನೀಂಬರಿ ಸೆನಿಪೀನೆಗೆಟ್ಟೆಯನೆಯ್ಬಿ  
 59. ಕೊಟ್ಟನೆನ್ನಡೆ ದೊರೆಯಾಪ್ಪರಾನ್ನಗುಲಭೂಪ  
 60 ನೊಳೀ ವಸುಧಾತಳಾಗ್ರದೊಳು || ಪರಮ  
 61 ಶ್ರೀಜಿನನಿಷ್ಪದೈವಮೆನೆಪೊರ್ ಶಾಸ್ತ್ರಾಗ  
 62 ಮಾಂಭೋದಿಗಳ್ ಗುರುಗಳ್‌ಭಾವಿಸೆ ಪು  
 63. ಪ್ಪಸೇನ ಮುನಿಪರತ್ತಿಪ್ರಿಯಂ ವೀರಸಾ  
 64 ನ್ತರ ಭೂಮಿಪತಿ ತನ್ನೆ ತಾಂ ಪಡಿಯುಂ  
 65 ಶ್ರೀಕಾಟಿತಾಯ್ವೆಂಪಳಂ ಕರಿಸುತ್ತಿಲ್ಲು  
 66 ಯಬ್ಬೆಯೇನಗುಲಭೂಪಾಳಂ ಮಹಾ  
 67 ಧನ್ಯನೊ || ನಗುಲರಸನ ಚಿತ್ತಪ್ರಿಯೆ  
 68 ಮೃಗಲೋಚನೆ ದಣ್ಣನಾಯಕೊಡ್ಡಮ್ಮನ

104. ಳಕದಗೋಡಮ್ಮನೆ ಪನ್ನೆರ  
 105. ಡುಮನೆಲವಯಲುಂ ಪಾ  
 106. ಟಿಗಾರಂ | ಬೀರ[ರ]ನಿ ನುನಗುಲ  
 107 ರಸನುಮೆಯ್ದಿವೆ ತಂನಾಸಿರ  
 108 ಗದ್ಯಾಣಂ || ಮಂಗಳಂ

*Transliteration.*

I.

- 1 svasti samasta-bhuvanâsraya sî-prithvî-
- 2 vallabha mahâ-râjâdhîrâja paramê-
- 3 svara parama-bhattâraka Satyâsraya-kula-
- 4 tilaka Châlukyâ-bharana srîmat-Trailô-
- 5 kyamalla-dêvara vijaya-râjyam utta-
- 6 rôttarâ-bhivridhhi-pravarddhamânam âchan-
- 7 drârka-târam saluttamire svasti sa-
- 8 madhigata-pancha-mahâsabda-mahâ-ma-
- 9 ndaleśvaram Pattî-pombulcha-puravarêśvaram Padmâ-
- 10 vatî-labdha-vara-prasâdam mrigamadâ-môdam
- 11 Kandukâchârya Mandara-dhairyam subhata-samstu-
- 12 tyam Sântarâdityam ripu-karîndra-kanthîravam rana-
- 13 ranga-Bhauvam kîrtti-Nâiâyanam saurya-pâ-
- 14 râyanam ripu-mandalika-gôtra-gôtrâchala-vajra
- 15 dandam biruda-bhêrundam mahôgrânvaya-nabhasta-
- 16 la-gabhastimâliy atula-bala-saurya-
- 17 śâlî vandi-sandôhâ-nandîkrita-sundara-Kalpala-
- 18 tām kuran ari-mandalika-patanga-dîpāmku-
- 19 ram visisana-vijaya-vipulîkrita-krita
- 20 pratijñam biruda-sarvajnam nânâ dyanékâm-
- 21 kamâlâ-samalamkritar srîmat

II.

22. Vîra-Sântaradêvar Sântalige-
23. sâsiramumam nishkantaka-mâ-
24. gi pratipâlisî sukha-sanka-
25. thâ-vinôdadim râjyam geyyutta-
26. mire tat-pâda-padmapajîvi
27. svasti samastadustarâ-râ-
28. tîbha-kumbhasthalî-vidârûna-dâ-
29. runa-karâsî-dhâîâ-sakta-muktâ-
30. pala-mâlâlankâra vîra-nâri-ma-

31. ṇi-hârâyita-bhujâdandan-ahî-
32. ta-mahâ-vâhinî-mahîdhara-va-
33. jradandam Jina-dharmma-prâkâram
34. nija-gôtra-nistâam dharmma-ratnâ-
35. karam subhatâri-bhîkaram patî-
36. hitâñjanêyam saurya-Gân-
37. gêyam svâmîdrôha-disâpa-
38. ṭtam vairi-kôti-gharattam iana-
39. ranga-Kshêtrapâlam machcharisu-
40. var-eldeyasûlam daladim
41. munniriva âyunam me-
42. revam sukavi-kôkîlasaha-
43. kâran êkângavîram vilâsa-vi
44. dyâdharam dhairyya-mahîdharan
45. upâya-Nârâyanam nîti-pâ (châ ?)
46. iâyanam Bîrugana-garuda
47. nâmâdi-samasta-prasasti-sa-
48. hita śrîman Nakulâsai

(Above this)

49. smara-rûpai unnatai Nakulâra-
50. sana tanayar jgakke Râ-
51. man Lakshmîdharaiende-
52. ndade Châvundarâya-
53. num Nâgavarmanum kara-
54. m esedaie || mangala

(Front side)

### III (Below)

55. vritta<sup>||</sup> kedeyada pe [m] mahâ-mahîma-râja-
56. suta-patîpattiyembivam tadeyade Vîra Sânta-
57. ra-mahipatî tâ dayegeydu kolvodam bi-
58. de nija-putra nîm barisenipî negalteyan eyde
59. kottan endade doeyârppaiâi Nagulabhûpa-
60. nol i-vasudhâ-talâgiadolû i parâma-
61. śrîjnan ishtadaivamenepoi śâstrâga
62. mâmbhôdigal gurugal bhâvise Pu-
63. shpasêna-munipar attipûyam Vîra-Sâ
64. ntara bhûmipatî tande tâm Padiyaram
65. śrî-Kâtî tây pempalamkarisuttild Are-

66. yabbe ye [ne] Nagulabhûpâlam mahâ-  
 67. dhanyanô || Nagularasana chitta-priye  
 68. mrîga-lôchane dandanâyak Oddammana

(*Top*)

69. aïdum mandîna sâsi-  
 70. var kandu kâppa-  
 71. r akke idan alîdam ka-  
 72. vîleyan alîdam

*Lower part (right hand side)*

73. Chittârî Kêtôjana inagam Badda-  
 74. gi Âyvôjam î sâsanada kallam  
 75. geydam

#### IV.

76. putri gunânvite Chatta-  
 77. bbarasige doreyâr dâna-  
 78. dhaimma-sîlônnatiyol  
 79. Saka-varsha 975 neya Du-  
 80. rmmati-samvatsaram pravarttise  
 81. Vaiśâkhamâsada krishnapa-  
 82. kshad êkâdaśi Āditya-  
 83. vâradandu śrîman-mahâ-  
 84. mandaleśvaram Vîra-śântara  
 85. Nagularasange Pervvaya-  
 86. l-panneradara kirudere  
 87. bittiyumam kâdu parihâ-  
 88. ram bitt Amkegêdu kalnad intî-  
 89. maryâdeyan alîdam Vâ-  
 90. ranâśiyol Kurukshê-

*Top*

91. tradol sâsira-kavileyum  
 92. pârvvauman alîda pâtakan a-  
 93. kkum ' sva-dattâm para-dattâm vâ yô  
 94. harêta vasundharâm shashtir-varsha-sa-  
 95. hasrâni vishtthâyâm jâyatê kri-  
 96. mih ' vipra-kulâmbara-chandram  
 97. śrî Pratimeya Mârasinga-  
 98. tanayam vidvad-vipram Ganganripa-ni-



- 99 yôga-prabhu Kavirâja-vallabham Gô-  
100 vindam

*Right hand side top*

- 101 Pervvayal-panneradu  
102 Pombulcha-nâdole  
103. Bhattagâve Hadigâ  
104 la Kadagôda Maisepannera-  
105 duma Nelivayalum Pâ  
106 ligâram † Bîra [ra] sinu Nagu la-  
107 rasanum eydivetam sâsira-  
108 gadyânam † mangalam

*Translation*

**LL 1-7**

Be it well While the refuge of the whole universe, favourite of Fortune and Earth, king of kings, Paramêśvara Parama-bhattâraka, an ornament of the Satyâśraya family, a jewel of the Châlukyas, the illustrious Trailôkyamalladêvar's victorious kingdom was prospering increasingly to last as long as the moon, sun and stars endure --

**LL 8-26**

Be it well When the illustrious Vîra Śântara-dêvar, obtainer of the band of five instruments, mahâmandalêśvara, lord of the excellent city of Patti-Pombulcha, obtainer of boons from Padmâvatî, delighter in musk, expert in ball-playing, a Mandara (mountain) in courage, worthy of praise from good warriors, a sun to the Śântaras, a lion to the great elephants the enemies, a Bhanava in the battle-field, a Nârâyana in glory, great in heroism, a thunderbolt to the mountains the families of hostile mandalîkas, a Bhêrunda to the titled, a sun to the firmament the great Ugra family, possessed of great might and prowess, a beautiful young Kalpa creeper delighting the assemblage of the bards, a flame to the moths the hostile mandalîkas, fulfiller of vows, great on account of the slaughter of enemies and victory over opponents (visisana-vijaya-vipulîkîta-kîta-pratînam), all-knowing to the titled, adorned with these and other garlands of famous qualities, was ruling the Śântalige thousand without obstacles and reigning in peace and wisdom --

**LL. 27-48**

Be it well The illustrious Nakulañasar, possessed of arms which are like garlands to the wives of heroes adorned with chains of pearls clinging to his terrible sword splitting the globes of the elephants of all the enemies difficult to conquer, a thunderbolt to the mountains, the great armies of enemies, a fortress to the Jina

religion (Jina-dharma), bringer of glory to his family, an ocean to righteousness, terrible to hostile warriors, Âñjanêya in doing good to his master, a Bhîshma in valour, destroyer of traitors, a mill-stone to crores of enemies, *Kshêtrapâla* to battle-field, a spear to the chests of enemies, foremost in battle, exhibitor of prowess (*âyu* in line 41 seems to be a mistake for *saurya*), a mango-tree to the cuckoos the good poets, sole hero, a Vidyâdhara in sport, a mountain in courage, a Nârâyana in strategy, skilled in polity, a Garuda of Biruga<sup>1</sup>, possessed of these and other attributes —

#### LL 55-60.

(The meaning of this stanza is not clear. It seems to praise the devotion to his king shown by Nagulabhûpa and there is some connection with his son but this is not clear)

#### LL 60-66.

How fortunate is Nagulabhûpâla when it is said that his preceptor was the sage Pushpasêna, who was an ocean to the great sâstras which speak of the great Jina as the favourite deity, his king being Vîra-Śântara, beloved of the supplicants, his father being the Padiyala (same as Pratîhâra, lit door-keeper) Kâtî, and his mother Areyabbe, adorned with fame

#### LL. 67-68, 76-78.

Who can equal in the greatness of charity and good conduct the good Chattabbarasi, beloved of Nagulârasa, possessed of eyes resembling those of the deer, and daughter of dandanâyaka Oddamma ?

#### LL. 79-100.

During the year Durmatî, Śaka year 975 on Sunday the 11th lunar day of the dark half of Vaiśākha, the illustrious mahâmandalêśvara Vîra-Śântara gave away to Nagulârasa as *kalnâd*, Ankegêdu free of taxes and also the right to collect the *kirudere* and *bitti* of Peivvayal 12. He who destroys this charter will incur the sin of killing in Vâranâsi and Kurukshêtra thousand tawny cows and Brahmans. He who confiscates the earth given away by one self or by others will be born as a worm in ordure for 60,000 years. Gôvinda, the favourite of the king of bards (*kavirâja* or<sup>1</sup>), a great officer under the Ganga king, son of Mârasinga of Śrîpratîma and a moon to the firmament, the Brahman family, (is the author of this inscription)

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1 Gaudas are warriors who faithfully follow their master even to death. There are instances of Gaudas who committed suicide in accordance with their vows when their masters died. The general Lakshma was one such Gauda (E. C. V. Belur 112). Bîruga is the abbreviation for Bîra Śântara, the king.

**LL 101-108**

Pervvayal 12, in Pombulchanâd, Bhattagâve, Hâdigâla, Kadagôdu, Maise 12, and Nelivayal, and Pâligâru, all these with a present of 1,000 gadyânas, Nagularasa got from Bîrarasa Good fortune

**LL. 49-50.**

The great sons of Nakularasa, possessed of the form of Cupid, value of Châvundarâya and Nâgavarmma, shone greatly as if they were Râma and Lakshmi-dhara to the world

**LL. 69-72**

May the Thousand of the five Mandus watch and protect —He who destroys this has killed tawny cows

**LL. 73-75**

The mason (baddagi) Ayvôja, son of Chittâri (line-worker or sculptor) Kêtôja, carved this inscription stone

*Note*

This stone inscription is incised on the four sides of a square pillar lying in a jungle near the village Hebbayal. It consists of nearly 108 lines engraved on all the 4 sides. Of these lines 55-68 may be taken to be in continuation of lines 1-48 and lines 76-100 in continuation of line 68 may be next taken. Lines 49-54 in the II face may be taken in continuation of this. Lines 69-72 and 73-75 in the III face are in continuation of the above. Apparently after the IV face was also incised, the remaining portion of the inscription was carved on the top of the II face and on the top and a side of the III face.

The record belongs to the reign of the king Vîra Śântarâdêva, king of Śântalige 1,000 kingdom who belonged to the dynasty of the Śântara kings with their capital at the present village Humcha (called Pattu Pombuchobapura in the inscription). A minister of his with various titles named Nagularasa is described in lines 27-67. Both the minister and the king are stated to be Jainas. Nagularasa is stated to have offered his own son to his master Vîra-Śântara but the meaning of the verse referring to the same (lines 55-60) is not clear. Pushpasêna, the Jaina guru is said to be the preceptor of Nagularasa, Padiyara Kâtî and Areyabbe his parents. Nagularasa had as his wife Chattarasi, daughter of the dandanâyaka Oddamma and two sons named Châvundarâya and Nâgavarmma.

The record registers the gift as *kalnâd* of Ankegedu and the remission of the *kurudere* (minor tolls) and *bittu* (forced labour) of the division Pervvayal 12 to Nagularasa by the king Vîra Śântara (lines 85-88). Further it is also stated that in addition to Pervvayal 12, Bhattagâve, Hâdigâla, Kada-gôdu, Maise 12, Nelivayalu, etc., were also given by Bîrarasa (Vîra Śântara) to Nagularasa. A sum of 1,000

gadyânas seems also to have been paid to him (lines 101-108). But the meaning of these lines is not free from doubt.

The composer of this inscription was Gôvinda, son of Mârasinga of Śrīpratīme (?), a learned Brahman, an employee under the Ganga king, favourite of great poets (or a favourite of Kavīrāja), a moon to the firmament the Brahmans (lines 96-100). The engraver was the mason (*baddagi*) Āyavôja, son of Chittârī (artist or painter) Kêṭôja (lines 73-75). The Thousand of the five mandus (divisions) are asked to protect the grant. Imprecations against the violators of the grant are also given (lines 89-95 and 69-72).

The date of the inscription is given as Ś 975 Durmatī sam Vais ba 11, Âdi. But Ś 975 is Vijaya and if this year is taken, the date corresponds to May 16, 1053 which is a Sunday. The nearest year Durmatī is Ś 1003 or A D 1081. Vais. ba 11 of this year is a Friday and not Sunday as stated in the grant. The date is thus irregular. It seems to be best to take the Saka year viz, 975 as the date meant and the cyclic year as wrong.

Of the persons referred to in the grant, Nagularasa has not been met with before. Vīra Śântara was a Śântara king for whom we have the dates 1068 A D. (E C VII Shikarpur 46), 1062 A D (Shikarpur 63 and Nagar 58). After 1068 we have Nanni-Śântara (Nagar 35 and 36).

Châvundarâya and Nâgavarma, sons of Nagularasa, have been described in lines 49-54. Nothing is known about them outside this inscription. Their names are the same as those of the famous Châvundarâya, author of Châvundapurâna and Nâgavarma, the author of Chhandômbudhi, Kâdambarī, etc. But they are however quite different. Châvundarâya, author of Châvundapurâna, flourished at the end of the 10th century in the court of the Ganga king Râchamalla IV and our Châvunda lived very much later in the 11th century. Nâgavarma, the author of Chhandômbudhi was the son of the Brahman Vennamayya while the Nâgavarma of the present record was the son of Nagularasa. Nâgavarma, the author of Kâdambarī was the son of Dâmôdara and is thus quite different. There is another Châvundarâya, author of Lokôpakâra, a Kannada work but he was a Śaiva as he calls himself Haia-vara prasâdô-tpanna-vâg-vilâsam in his work (See Kavichaitre, Vol, I revised Edn p 163). It is probable that these two sons of Nagularasa died early in the service of king Vīra Śântara as lines 55-60 seem to describe the courage of Nagularasa in giving his sons to Vīra Śântara.

## 75

On a stone set up in front of the Narasimhasvâmi temple in the village Hulikallu in the same Kalûkatte Hôbalī (Nagar Taluk 80 revised).

Size 4' — 6" × 2'

Kannada language and characters.

ಅದೇ ನಗರದ ಹೋಬಳಿ ಹುಲಿಕಲ್ಲು ಗ್ರಾಮದ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಾಲಯದ ಮುಂಭಾಗದಲ್ಲಿ  
ನಟ್ಟಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 4'6" × 2'

- 1 ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭಮೂಲ
- 2 ಸ್ತಂಭಾಯ ಶಂಭವೆ ನಮೋಬ್ರಹ್ಮಂಣ್ಯ ದೇವಾಯ ಗೋಬ್ರಾಹ್ಮಣ ಹಿತಾಯ
3. [ಚಟಗದ್ವಿತಾಯ] ಕ್ರಿಷ್ಣಾಯ ಗೋವಿಂದಾಯ ನಮೋನಮಃ ಸ್ಯನ್ನಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯಶೇಕ ವರುಷ ೧೩೩೮  
ಸಂದು ವರ್ತಮಾ
4. ನಮನ್ಮಥ ಸಂವತ್ಸರದ ಮಾರ್ಗಸಿರಸ್ತು ೧೫ ಶ್ರೀಮಂಮಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀ ವೀರಪ್ರತಾಪ  
ದೇವರಾ
5. ಯ ಮಹಾರಾಯರು ವಿಜಯ ನಗರಿಯಲ್ಲಿ ವರ್ನಾಶ್ರಮ ಧರ್ಮಗಳನು ಪ್ರತಿಪಾಲಿಸುತ್ತಿಹ
- 6 ಕಾಲದಲೂ ಆ ರಾಯರ ನಿರೂಪದಿಂ ಬ್ರಹ್ಮಕ್ಷತ್ರಿಯರು ಮಪ್ಪ ರಾಯಪ್ಪವೊಡೆಯರ ವಿರಣ್ಣವೊಡೆಯರು
- 7 ಆರಗದ ರಾಜ್ಯವನು ಪ್ರತಿಪಾಲಿಸುತ್ತಿಹಲ್ಲಿ ಶ್ರೀಮತು ಹುಲಿಕಲ್ಲ ಶ್ರೀ ಲಕ್ಷ್ಮಮಿನಾರಸಿಂಹ ದೇವರಿಗೆ ಬ್ರಹ್ಮಕ್ಷ
- 8 ತ್ರಿಯ . ವಿರಣ್ಣವೊಡೆಯರು ಪಾಲ್ನಿ [ದ] ಶಿರಾಶಾಸನ ಪಟ್ಟಿಯ ಕ್ರಮವೆಂತೆಂದಡೆ ||
- 9 . ಸಂಕಪ್ಪರಾಯಪ್ಪಣ್ಣ ಒಡೆಯರ ಬೊಂಮಣವೊಡೆಯರ ಕುಮಾರ ವಿರಣ್ಣ
10. . ಮಾಡುವಲ್ಲಿ ಹುಲಿಕಲ ಲಕ್ಷ್ಮಮಿನಾರಸಿಂ
- 11 ಹೈದೇವರ ಸಂತಾನ ಅಭಿವೃದ್ಧಿಯಾಗಲೆ
12. ಂದು . ದೇವರಮಹಾನಯಿವೇದ್ಯಕ್ಕೆ
13. . ದೂರ್ವರ್ತಿ ವೀಳೆಯವ
14. . .
15. . ಬಹರು
16. . ಲು , ಹೊನ್ನು ಆ ದೇವರಸ್ಥಾನಿಕರೆ
17. . ಗಂಗೆ ಗಯೆ ಕುರುಕ್ಷೇತ್ರ . . ಬ್ರಾಹ್ಮಣಿಗೆ ಹೋಹರು
18. . . ಫಲವಹುದು ದಾನವಾ
19. ಲನಯೋರ್ಮಧ್ಯೆ ದಾನಾಚ್ಛೇದಯೋನು ಪಾಲನಂ ದಾನಾತ್ಯರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಛೇತಂ ಪದಂ
20. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುರ್ನಿಪಾಣಾಂಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋಭವದ್ವಿ ಸರ್ವೈಃ ಪ್ರಧಾರ್ಯಾಸರ್ವಧಾ
21. ಧರ್ಮಮೇತದ್ಬೋಧೋಭೋಯಾಚತೇ ರಾಮಚಂದ್ರ ಅವನಾನೊಬ್ಬನು ಈ ಧರ್ಮ ವನು ಅಳಿಪನಾ
22. . ಆ ಪುಣ್ಯಕ್ಷೇತ್ರ
23. . , ಹೋಹರು ಸ್ವದತ್ತಂ ಪರದತ್ತಂ
24. . . ಪಟ್ಟಿವರುಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂಜಾಯತೇಕ್ರಿಮಿಃ
25. ವಂಗಳಮಹಾಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

#### Transliteration

1. śubham astu namas tunga-sūas-tunbi-chandra-chāmāa-chârāve trailôkya-  
nagarâ-rambha-mûla-
2. stambhāya Śambhave namô Brāmhanya-dêvāya gô-Brāmhana-hitāya
3. [cha jagadd-hitāya] Kṛishnāya Gôvindāya namô namah svasti śī vijayâ-  
bhyudaya Śeka-varusha 1338 sandu vaitamâ-
4. na Manmatha-samvatsarada Māgasira su 15 śīmam mahâ-râjâdhirâja  
râja-paramêśvara śī viapratāpa Dêvarâ-

- 5 ya-mahârayâravaru Vijayanagariyallu varnâsrama-dharmagalanu pratipâ-  
lisuttiha
6. kâladalû : â-râyara nîrûpadim Brahma-kshatriyarumappa Râyappa-  
vodeyara Viththanna-vodeyaru
- 7 Âragada râjyavanu pratipâlisuttihalli śrîmatu Hulikalla śrî-Lakshumi-  
Nârasimhva dēvarige Bramha-Ksha—
- 8 triya . Vithanna Odeyaru pâlśi [da] silâ-śâsana-patteya  
kramaventendade ||
- 9 . Sankappa Râyappanna-odeyara Bommana-odeyara  
kumâra Viththanna
- 10 . . . mâduvalli Hulikala Lakshumi Nârasim-  
11 hva-dēvara . . . . . santâna abhivridhîyâgalendu
- 12 dēvara mahâ-nayivēdyake . . . . . ?
13. . . . . dūpartîya vileyava
14. . . . .
- 15 . . . . . baharu
16. . . . . lu . . . . . honnu â dēvara sthânîkake
17. . . . . Gange-Gaye-Kurukshêtra . . . . . brâhmetige  
hōharu
18. phalavahudu dâna-pâ-
- 19 lanayôr madhye dânach chhrêyô' nupâlanam dânat svargam avâpnôti  
pâlanâd achchutam padam
20. sânanîyôyam dharma-sêtur nripânâm kâlê kâlê pâlanîyô bhavadbhîh  
sarvvair dhâryâ sarvathâ
21. dharmam êtad bhûyô bhûyo yâchate Râmachandra âvanânobbanu i  
dharmmavanu alipanâ
- 22 . . . . . â punya-kshêtra
23. . . . . . . . . . . hôharu sva-dattam para-dattam
- 24 . . . . . shashthir varusha-sahasrânî vîshthâyâm jâyate kîrîmîh
25. . . . . mangala mahâ śrî śrî śrî .

*Note.*

This inscription was noticed in E. C. Vol. VIII, Kannada Texts p. 411 as No. 80 of Nagar Taluk. Only a portion of the text of the lines 1-4 was given but no transliteration nor translation. It is now fully copied, except for the lines 9-18 and 22-25 in which there are several lacunae as the letters are worn out completely and cannot be made out.

It registers the gift of some land made by Viththanna Odeyar, governor of Âraga and son of Bommana Odeyar, for the service of food offerings to the god Lakshumi-Narasimhadēvar in the village Hulikal on the 15th lunar day of the

bright half of Mârgaśīra in the year Manmatha S' 1338 corresponding to 16th November 1415 A. D

In addition to the usual stanza in praise of the god Śambhu at the beginning there is also a stanza in praise of Krishna in lines 2-3 which is found in some inscriptions of the neighbouring Tirthahallī Taluk (Nos 22, 142, 196). It may be translated as follows Salutation to Krishna who is the god of Brahmans, ever beneficent to cows and Brahmans, and protector of the universe Salutation to Gôvinda

The donor in this record, Vitthanna Vodeyā is stated to be a subordinate of the mahârâjâdhirâja râjaparamêśvara śrī Viraprâtapa Dêvarâya-mahârâya ruling at Vijayanagara protecting the *dharma*s relating to different *varnas* and *âśramas*. The donor's father is named Sankappa Râyappa Odeyara Bommana Odeyar Sankappa and Râyappa Odeyar were brothers and employed as ministers. Sankappa was the father of Bommana Odeyar (E C VI Koppa 53)

It is also interesting to note that the donor was a Brahmakshatriya (line 6). The Brahmakshatriyas are believed to be the descendants of the king Ratnasêna who once sought shelter in the hermitage of Dadhichi fearing an attack from Paraśurâma. Five sons were born to him in the hermitage, Jayasêna, Bindumân Viśâla, Chandrasâla and Bharata. The king himself was killed by Parasurâma while he had gone on a hunting expedition, away from the hermitage, and his queens, five in number, followed him as *satis*. The children were brought up like Brahman boys and once when Paraśurâma visited the hermitage they recited the Vedas properly before him. The eldest boy then became the disciple of Paraśurâma in archery but the sage found out his descent and the name Brahma-kshatriya was applied to the prince "brahmakshatriya-nâmnâ hi vichârasva yathâ-sukham" The community of the Brahmakshatriyas is at present believed to be found in Gujerat, Nasik, Poona, etc. (See Jâtibhâskara published in Bombay, 1917, p 109 The account of Brahmakshatriyas or Brahmakshatra is stated there to be based on the work Brâhmana Utpatti Mârtânda). We know that the famous Ganga minister Châmundarâya was a Brahma-kshatriya [See S B Volume revised Intr p. 45 For a discussion of the meaning of Brahma-kshatra see also I A. 40, p. 35 and Vaidya's Medieval Hindu India, Vol. II, p 62]

## 76

On a *mâstikal* in the jungle of Mâvinagadde, a hamlet of Edûr and Nidugôdû villages in the same Nagar hobli

Size 3' x 2'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ನಗರದ ಹೋಬಳಿ ಎಡೂರು ಮಾಗಣಿ ನಿಡುಗೋಡುಗ್ರಾಮದ ಮಜರೆ ಮಾವಿನಗದ್ದೆ ಕಾನಿನಲ್ಲಿ  
ನಟ್ಟಿರುವ ಮಾಸ್ತಿ ಕಲ್ಲು

ಪ್ರಮಾಣ 3'x3'

1. ಅನಂದ ಸಂವತ್ಸರದ ಜ್ಯೇಷ್ಠ ಸುಧ ೧ ರವಿವಾರದಲಿ ಭಟಂಜನ ಮಗ ಹರಿಗೆ ಸಿದ್ಧಂಜನೂ  
೨ನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ
2. ತಂಮತಂಗಿ ತಿಂಮಮಗೆ ಮಾಸ್ತಿ ಕಲ್ಲಕಡಿಸಿ ನಿಲಿಸಿದೂ

Note.

This records the erection of the *māstikal* in memory of Timmama, younger sister of Harige Siddana, son of Bhatanna. The *māstikal* was set up by Harige Siddana on Sunday, the 1st lunar day of Jyēsthā in the year Ānanda. The characters seem to be of the early part of the 15th century A.D. and the date may be provisionally taken as May 9, 1434 which is a Sunday. The figures of a warrior armed with sword and of a woman holding a lime fruit in her right hand between the fingers, and a mirror in the left hand are carved above the inscription.

77

On a *māstikal* near the Virabhadra shrine in the forest plantation of Mosarūr near the village Arasālu in the hobli of Kerehalli.

Size 4' × 1'

Kannada language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕೆರೆಹಳ್ಳಿ ಹೋಬಳಿ ಮೊಸರೂರು ಮಾಗಣಿ ಅರಸಾಳು ಗ್ರಾಮದ ಮೊಸರೂರು ಮನ್ನಾಜಂಗಲಿನ  
ಸಾಗವಾನಿ ಪ್ಲಾಂಟೇಷನ್ನಲ್ಲಿ ವೀರಭದ್ರನ ಗುಡಿ ಮುಂದೆ ನಟ್ಟಿರುವ ಒಕ್ಕೆ ೨ ಮಾಸ್ತಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4 × 1

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ

- |                            |                               |
|----------------------------|-------------------------------|
| 1. ಸಖವರುಸ ವೆಯ ಸಂವತ್ಸ       | 4. ಡನಮ್ಗೆ ತಿಪ್ಪಯನ ಮದವಳಿಗೆ     |
| 2. ರದ ಮಾರ್ಗ್ಗ ಸಿರ ಸು ೧ ಮಂಗ | 5. ಹರಿಸಿ ಕೂಡೆ ಸ್ವರ್ಗಸ್ತೆಯಾದಳೂ |
| 3. ದಲು ಅರಿಲಮಣಿ ಬೋಗಗೊಂ      |                               |

Note.

This *māstikal* is stated to have been set up in memory of the death as sati of Harisi, wife (*madavalige*) of Tippaya, son of Bôgagonda of Ārilamari on Tuesday the 1st lunar day of the bright half of Mârgasīra in the year Vyaya. The Śaka year is not given. The characters seem to belong to the latter part of the 16th century and the date given, viz., Vyaya sam -Mâr-šu 1 Mam. may be taken as 1st November 1586 (Ś 1508 Vyaya) which is a Tuesday.



On a stone standing in front of entrance the village of Gavattû in the same hôballi of Kerehalli in Nagar taluk.

Size 4' x 2'

Kannada language and characters

ಅದೇ ಹೋಬಳಿ ಗವಟೂರು ಗ್ರಾಮದ ಉರಬಾಗಿಲ ಮುಂದೆ ಹಕ್ಕಲಿನ ಬೇಲಿಯಲ್ಲಿ ನಿಂತಿರುವ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 4' x 2'.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ

- |                                |                         |
|--------------------------------|-------------------------|
| 1. ಶ್ರೀಮಲಪ ಮಂತ್ರಿ, ಸರಾದ್ಧರ     | 4. ವಂಣ ಒಡೆಯ ಉದರೆಯಲಿ ದಾರ |
| 2. ಸಂವತ್ಸರದ ಉತ್ತರ ಜ್ಯೇಷ್ಠಸುದ್ದ | 5. ವಾಡದ ಮಲ್ಲಪನದಾಳಿಯಲಿ   |
| 3. ಪಾಡ್ಯಗುರುವಾರದಲಿ ಬಸವ         | 6. ಪರಿದುಕಾದಿ ಬಿದ್ದೊನು   |

Note.

This is a vîragal inscription recording the death of a warrior named Basavanna-odeya in a battle at Udare (same as Udri, a village in Sorab Taluk) during a raid by Mallappa of Dâravâda (Dharwar) The date is given as Thursday, 1st lunar day of the bright half of the 2nd (uttara) Jyêshtha in the year Sarvadhârî The date is not expressed in terms of the Śaka era The name Malapa-mantri is carved at the beginning of the inscription and indicates that the battle took place at the time of Mallapa-mantri The characters may be of the 15th century A D Mahâpradhâni Mallappodeyar was the governor of Guttî-durgga (Chandragutti) from about 1390 to about 1419 A D. during the rule of Harihara II and Dêvarâya, kings of Vijayanagar (E.C. VII, Shikarpur 288, 313, E.C VI Koppa 7). The present record may therefore be assigned to Ś 1330 Sarvadhârî or 1408 A.D In this year the intercalary month was Vaiśākha and not Jyêshtha Jyêshtha śu 1 of this year coincides with Thursday May 26, 1408 A.D.

On a vîragal standing on the tank bund of the village Hârôhittalu in the same Kerehalli hôballi in the same taluk.

Size 6' x 3'

Kannada language and characters.

ಅದೇ ಕೆರೆಹಳ್ಳಿ ಹೋಬಳಿ ಹಾರೋಹಿತ್ತಲುಗ್ರಾಮದಲ್ಲಿ ಕೆರೆಯ ದಡದಲ್ಲಿ ನಟ್ಟ ವಿರಗಲ್ಲು.

ಪ್ರಮಾಣ 6' x 3'

ಇವೆಯ ಅಡ್ಡಪಟ್ಟಿ—

1. ಶ್ರೀ ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ | ತೃತೀಯೋಕ್ಯನಗರಾರಂಭಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ  
ಸ್ವಸ್ತಿ

2. ಮಧಿಗತಪಂಚಮಹಾಶಬ್ದ ಮಹಾಮಣ್ಣಿಳೇಶ್ವರ ಉತ್ತರ ಮಧುಗಾಧೀಶ್ವರ ಪಟ್ಟಿಪೊಂಬುಚ್ಚಪುರವರಾಧೀಶ್ವರ
- 3 ರಂ ಮಹೋಗ್ರವಂಶಲಾಮ ಪದ್ಮಾವತೀದೇವೀಲಬ್ಧ ವರಪ್ರಸಾದಾ ಸಾದಿತವಿಪುಲತುಳಾಪುರುಷಮಹಾ
4. ದಾನಹಿರಣ್ಯಗರ್ಭದಾನ ವಾನರಧ್ವಜ ಮೃಗರಾಜಲಾಂಚ್ಛನವಿರಾಜಿತಾನ್ವಯೋತ್ಪನ್ನಂ ಬಹುಕಳಾಸಂಪನ್ನಂ  
ಶಾನ್ತರ ಕುಳಕುಮುದಿನೀ
5. ಶಶಾಂಕಮಯೂಖಾಂಕುರಂ ರಿಪುಮಣ್ಣಿಳಿಕ ಪತಂಗದೀಪಾಂಕುರಂ ತೊಣ್ಣ ಮಣ್ಣಿಳಿಕ ಕುಳಾಚಳವಜ್ರದಣ್ಣ
- 6 ಬಿರುದಭೇರುಂಡ ಕಂದುಕಾಚಾರ್ಯಂ ಮಂದರಧೈರ್ಯಂ ಕೀರ್ತಿ ನಾರಾಯಣಂಶಾರ್ಯಪಾರಾಯಣಂ  
ಜಿನಪಾದಾರಾಧ[ಕ್ರ]

## IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ—

7. ಪರಬಳಸಾಧಕ ಶಾನ್ತರಾದಿತ್ಯ ಸಕಳಜನಸ್ತತ್ಯ ನಿಲಿತಾನ್ವಜ್ಞ ಬಿರುದ ಸರ್ಬಜ್ಞೇತ್ಯಾದಿ ನಾಮಾವಳೀಸಮಾಳಾಂ  
ಕ್ರೀತನುಮಪ್ಪಶ್ರೀ
- 8 ಮನ್ಮಹಾಮಣ್ಣಿಳೇಶ್ವರ ವೀರಶಾಂತರದೇವರು ಸಾಂತಳಿಗೆ ರಾಜ್ಯಮಂ ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂದ ರಾಜ್ಯಂ
9. ಗೆಯುತ್ತಮಿರೆ ೧೧೧೩ ವಿರೋಧಿಕ್ರಿಸ್ತ ಸಂವತ್ಸರದ ಪೈಸಾಖ ಸು ೧೧ ಸೋಮವಾರದಂದು ಕಬ್ಬುನಾ
10. ಡ ಕೊಗ್ಗಿಣಿಯಲು ಬೀರದೇವರಸರು ಸಕಳಬಳಸಹಿತ . . . . ಸಮಯದೊಳು . . . ಯಾಳ  
ನದಾಳಿ ಬಂದು ಕೊಗ್ಗಿಣಿಯಂ ಮು
- 11 ಟ್ಟದಲ್ಲ ಬೇಳವೆಗ್ಗಡೆಗಂ ಬಿಕ್ಕಬೆ ಹೆಗ್ಗಡಿತಿಗಂಪುಟ್ಟಿದಲ . . . . . ಬಿರುದ ನಾರಾಯಣ ಬಿಲುವರಾದಿತ್ಯ  
ಬೇಡ(ಳ)ನ ಹನುಮ
- 12 ನೆಂಬಹೆಸರಂ ಪಡೆದಲವಳ್ಳಿಯಲು| ಶ್ರೀಮತು ಸಿಂಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂದ ಬೆಸಸಲು|| . . . . .  
ಳನದಾ .
13. ಳಬರಲುಕಿರಾಂತು ನಿನ್ನು ಸಂಗರದೊಳೆ . ಪಾಯದಳಮಂ ತುರಗಂಗಳನೊಕ್ಕಲಕ್ಕಿದಂತಿರಲತಿವೇಗದಿಂದಿ  
ಱಿದು . ಕಣ್ಣಿಯ
14. . . . . ಗಂಟಲಗಾಳ . . . ಮ

## IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ —

15. ಚ್ಚರಿಪ ವಿರೋಧಿನಾಯಕರ ಮಸ್ತಕಶೂಲನಿರ್ದಿಷ್ಟದನ್ಯಭೂಪತಿಸಿಕರಕ್ಷತಜ . . ಸೆಣಸಿಪ್ಪರಿಗಳ್ಗೆ ಗಂಡ  
ಗತ್ತರಿಪತಿಭಕ್ತನೆಂಬಲವಳ್ಳಿಯಮೇಳೆಯ ನೀಧರಿ . . .
16. ತ್ರಿಯೊಳು|| ಮಲೆವಿರೋಧಿ ಭೂಪಬಲಂ ನಡಗುವಂತೆಲೆವಳ್ಳಿಯ ಮೇಳೆಯ ನೋಡಿತಗುಳ್ಳು
- 17 . . . . .
18. ನೆತ್ತರಪೊನಲೊಳು ಪೂರಳ್ಳು ಕರುಳಂತಕ್ಕಯ್ಸ . ಸುಭಟಗ್ಗೆ ಲಚ್ಚಣಯೆನಿಸಿ ನಿನ್ನು  
ಚಣ್ಣತೆಯಿಂ ಶ್ರೀರಾಮ
19. . . ಮಹೀಮಣ್ಣಲ
- 20 ಕಾಳಗಕ್ಕುರದೆ . ಸಾಹಸವೆತ್ತ . . ಬಿಲ್ಲಬಲದಿಂದೆಪರ
21. ಬಳವೆಲ್ಲಮನೆಯ್ದೆಗೆಲ್ಲ ನಿಜಸಾಹಸಾ ನಲೆಲವಳ್ಳಿಯ . ವಿಸ್ತರ್ಪಿ ಮೋಕ್ಷಲಕ್ಷ್ಮಿಗೆ ಸಂದಂ | ಉತ್ತ  
ಮ ವಿಮಾನದಡೆಯೊ
- 22 ಳಮುತ್ತಿ . . . . . ಕೂಡೆ ಭೋಗಿಸುತ್ತಿದ್ದಂ | ಜಿತೇ
23. ನಲಭ್ಯತೇಲಕ್ಷ್ಮೀಮ್ರಿತೇನಾಪಿ ಸುರಾಂಗನಾ | ಕ್ಷಣವಿಧ್ವಂಸನೇಕಾಯೇಕಾಚಿಂತಾಮರಣೀರಣಿ ||

## IVನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ —

24. ಅನ್ತಾನ ಕಲಿತನಕೆಮೆಚ್ಚಿ ಸಿಂಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂದೊಸೆದು ಬಾಳವೆಗ್ಗಡೆಗಂ ಬಿಕ್ಕಬೆ ಹೆಗ್ಗಡಿತಿಗಂಪುಟ್ಟಿ  
ದಂಸುಪುತ್ರಂ ಕು

25. ಇದೀಪಕ ನೊಪರಾಯನು ತಮ್ಮಣ್ಣಗೆ ಪರೋಕ್ಷವಿನಯಮಂ ಮಾಡಿದಬಳಿಕ ಶ್ರೀ ವಿರಶಾನ್ತರದೇವರು ಆತಂಗೆ  
 26. ಬಿಟ್ಟಪ್ರತಿ | ಹೊತ್ತಲು ಸವಣಲ ಕಲಿಪುಳೊಲವೆವಳ್ಳಿ ಎಡಗೋಡುಗಾವೊರು | ಯಂತೀಬಿಟ್ಟವೃತ್ತಿ  
 27. ಸರ್ವಬಾಧಾಪರಿಹಾರಂಮಾಡಿ ಸಲಿಸಿದರು ಹೆಣ್ಣು ಪೆಗೆಪಿನಗಡಿಗೆಹೊಲ | ಯಂತಿ ಕೋ (ಕಾ?) ಹನಳಿದವರು  
 ಗಯೆವಾರ  
 28. ಣಾಸಿಕುರುಕ್ಷೇತ್ರದಲ್ಲಿ ಸಾಯಿರಕವಿ ಸಾಯಿರ ಬ್ರಾಹ್ಮರುಮನಳಿದ ಬ್ರಾಹ್ಮಣಿ | ಬಾರದೊನೆಕರೆಯಸೇನ್  
 29. ಬೋನು ರುವರಿಮಾದೋಜ ಗೇದಕಲು

*Transliteration*

1. namas tunga-siraś-chumbi-chandra-chāmara-chārave | trailōkya-nagarā-  
rambha-mūla-stambhāya Śambhave svasti sa-
2. madhigata-pancha-mahā-sābda mahā-mandalēśvara Uttara Madhurādhīś-  
vara Pattī-Pombuchcha-puravarādhīśva-
- 3 ram mahōgra-vamsa-lalāma Padmāvatīdevī-labdha-vara-pīasādāsādita  
vipula-Tulāpurusha-mahā-
- 4 dāna Hīranya-garbha-dāna Vānara-dhvaja mrigarāja-lānchhebhana-virāji-  
tānvayōtpannam bahu-kalā-sampamnam Śāntara-kula-kumudī-
- 5 śasānka-mayūkhānkuram ripu-mandalika-patanga-dīpānkuram Tonda-  
mandalika-kulāchala-vajradanda
6. biruda-bhērumdda kandukāchāryam Mandara-dhairyyam kirtti-Nārā-  
yanam sauryya-pārāyanam Jina-pādārādha [kam]

**II Band**

7. para-bala-sādhaka Śāntarāditya sakalajana-stutya niti-sāstīajña biruda-  
sarbañjētyādī-nāmāvalī-samālāmkrītanumappa śrī-
8. man mahā-mandalēśvara Vīrasāntara-dēvaiu Śāntalige-rājjamam sukha-  
sankathā-vinōdadim rājjamam
- 9 geyuttumue 1113 Virōdhikrītu-samvatsarada Vaisākha su 11 Sōmavāradan-  
du Kabbunā-
- 10 da Koggerayalu Bīradēvaiasaru sakala-bala-sahita . . . .  
samayadolu . . . yālana dāli bandu Koggerayam mu-
11. ttidalli Bēla-veggadegam Bikkabe-Heggaditigam puttida la . . . .  
Biruda-Nārāyana Biluvarāditya Bēda (la) na Hanuma-
12. nemba hesaram pade ? Elavalliyalu | srimatu Singidēvarasaru sakārunya-  
dim besasalu || . . . . Idanadā . . . .
13. li baralukidīrāntu nindu sangaradole . . . . pāya-dalamam turagan-  
galan okkalikkī damtiral ativēgadīmdīridu . . . . kandeya
- 14 . . . . . gantalagāla . . . . ma-

**III Band.**

- 15 chcharipa virōdhi-nāyakara mastaka-sūlan idirchchid-anya-bhūpati-  
nikara . . . . kshataja . . . . senisrpp angalge gandagattari  
patibhaktanemb Elavalliya Mēlayan ī-dhāri-

- 16 triyolu || maleva viôdhi-bhûpa-balam naduguvant Elevaliya Mēleya  
nôdi taguldu
17. . . . .
- 18 nettara ponalolu poraldu karulam takkaisi subhatargge  
lachhana yenisi nindu chandateyim Śrī-Rāma
- 19 . . . . mahimandala
- 20 kâlegakk urade . sâhasavetta . . . . . billa baladinde  
para-
21. balavellaman eyde geldu nija-sâhasâ . . . . . nal Elavalliya . . . . . vistarsi  
Môksha-lakshmiḡe sandam uttana-vimānadēdeyo-
- 22 le mutti . . . . . kûdebhōḡisutiddam | jîtē-
- 23 na labhyate Lakshmîr mritênâpi surānganâ | kshana-vidhvamsanê kâyê  
kâ chintâ maranê rane ||

#### IV Band.

- 24 ant âtana kalitanake mechchi Singidēvarasaru sakârūnyadīmd osedu  
Bâlaveggadegam Bikkabbe Heggaditigam puttīdam suputram ku-
- 25 ladīpakanenīpa Rāyanu tammm-annage parôkshavinayamam mādīda  
balika śrī Vīra-Śântara dēvaru âtange
- 26 bitta vriti | Hottalu Savaganah Kaliruvola Elevali Edagôdu Gāvatûru |  
yintî bitta vritti
27. sarvva-bâdhâ-parihâram mādī salisīdaru hennavegere nagadīngehola | yintî  
kô (kâ ?) han alidavaru Gaye Vāra-
- 28 nāsī Kurukshêtrādali sâyira-kavile sâyī [ra] Brāmharuman alida brāmhetī |  
bāradon Kaleya Sēnabōnu
29. ruvari Mādôja gēda kalu

#### Note

This inscription records the heroism of a warrior named Mēlaya of the village Elavalli in the reign of the Śântara king Vīra Śântara. It is dated Ś 1113 Virôdhikrit sam Vaiś su 11 Sô corresponding to April 7, 1191 A.D. which is however a Sunday and not Monday as stated in the grant. But if we take the corresponding solar month Vriṣhabha, su 11 corresponds to 6th May 1191 which is a Monday and belongs to the lunar month Adhika Jyêshtha.

The titles applied to Vīrasântara ruling over the Sântalige kingdom are. obtainer of the band of five musical instruments, mahāmandalêśvara, lord of Uttara-Madhura, lord of the excellent city of Pattī Pombuchcha, ornament of the great Ugra-vamśa, obtainer of boons from the goddess Padmāvati, bestower of the great gift Tulā-purusha and Hnanyagarbha, descended from the family with monkey flag and lion crest, versed in numerous arts (kalās), moon-light to the blue lotus that is the

Śāntarakula, a flame to the moths the hostile chiefs, a thunder-bolt to the mountains that are the Tonda chiefs, a bhêrunda to the titled, an expert in ball-play (*kandukâchârya*), a Mandara mountain in courage, Nâîâyana in glory, devoted to valour, worshipper of the lotus feet of Jina, destroyer of enemy troops, a sun to the Śāntaras, praised by all, proficient in Nitisâstia, all-knowing among the titled (*birudasarbbajna*).

The battle took place on account of Bîra-dêvarasa, a general having laid siege to Koggere in Kabbunâd under the orders of Singidêvarasa Mêlaya, son of Belaveggade and Bikkabe-heggaditi fought valiantly killing the enemy soldiers on foot and horse and died in battle. In his memory this stone was set up by his younger brother Râya and some land was granted in his memory in the villages Elevalli, Edagôdu, and Gavâtûru by Singidêvarasa. The usual stanza in praise of heroism in battle, Jitêna labhyate lakshmîr is given in line 23 of the record. Those who violate the grant are said to incur the sin of killing 1,000 cows and Brahmans in Gaye, Vâranâsi and Kurukshêtra.

The writer of the grant is named Sênabôva Kâlaya and the engraver, Rûvân Mâdôja.

There are some lacunae chiefly in lines 17 to 22 owing to the letters being worn out.

## 80

At the village Goragôd in the hôbali of Humcha, on a vînagal lying to the north.

Size 10' × 3'

Kannada language and characters

ನಗರದ ತಾಲ್ಲೂಕು ಹುಂಚದ ಹೋಬಳಿ ಗೊರಗೋಡು ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಿಕ್ಕಿನಲ್ಲಿ ತ್ರಿಪುರಾಂತಕ ಹಕ್ಕಿನಲ್ಲಿ  
ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 10' × 3'

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

1. ಶ್ರೀನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರ ಚಾಮರ ಚಾರವೆ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
2. ಯಸಂಭವೇ | ಸ್ವಸ್ತಿ ಶ್ರೀಮನುಮಹಾಮಂಡಳೇಶ್ವರಂ ಅರಸರಂ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

3. ಕಕರಗನಂ ಬಿರುದರಂಕುನಂ ಮೂರ್ತ್ತಿನಾರಾಯಣಂ ವಿಳಾಸ ವಲಭ ಪೊಂಬುಡ್ಡೆ
4. ಪುರವರಾಧೀಶ್ವರ ಶ್ರೀಮತ್ ಬಿಲ್ಲೇಶ್ವರದೇವರ ದಿಬ್ಬಸ್ತೀ ಪಾದಪದುಮಾರಾಧಕ ಬೀರ

## IIIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

- 5 ರಸನು ರಾಹುತ್ತು ಮಲ್ಲ ಕೋಟೆನಾಯಕಗೆ , .  
 6. . . . . ಸಕವರಪ್ಪಂ ೧೨೦೮ನೆಯ ಬೆಯ ಸಂವ  
 7. . . . . ಜಗದಳಸಪೇಸಣ ಹ  
 8. . . . . ಕೋಟೆನಾಯಕನು ಬಂದು ಮೇಲೆ ತಳುತ್ತಿ .  
 9 . ಬೀಳುವದಂಕಂಡು ಜೋಳವಾಳಗೆ ತಂನ ರಿಗಿಯೇರಿದ ಕುದುರೆಯಂ ಮಿಾಳಿ ಕಾಲಾಳಕುತ್ತಿ

## IVನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

10. ಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದನು || ಮಂಗಳ ಮಹಾ ಶ್ರೀ  
 11. ಕಲುಕುಟಿಗೆ ಸಂತೋ  
 12. ಜನಮಗಬಿಲೋಜನು | ಬರೆದಾತನು . ಬರೆವರ ಅದಿತ್ಯ ಸೇನಬೋವಬಾಜನ ಮಗಂ ಬೊಮ

*Transliteration.*

## I. b.

1. śrī namas tunga-siras-tunga-chandra-châmarā-chârave<sup>1</sup> trailôkya-nagarâ-  
 rambha-mûla-stambhâ-  
 2. ya Sambhave<sup>1</sup> svasti śrīmanu mahâmandalêsvaram arasar-am-

## II b

3. ka-karagasam birudar-ankusam mûrtti-Nârâyanam vilâsa-valabha Pom-  
 buchcha-  
 4. pura-varâdhîsvara śrīmat Bîlêsvara-dêvara dîbya-srî-pâda-padumârâdhaka  
 Bîra-

## III b.

5. rasanu. . . . . râhuttamalla Kôtenâyakage . . . .  
 6. . . . . Saka-varasham 1208 neya Beya-samva-  
 7 . . . . . jagadala pêsana-ha . . . .  
 8 . . . . . Kôtenâyakanu bandu mêle taluttiri . . . .  
 9. bîluvadā kanda jôlavâlige tanna . . . . rigi yêrida kudureyam  
 mîri kâlâla kuttî

## IV. b.

- 10 kuttisikonda sura-lôka-prâptan âdanu || mangala mahâ śrī  
 11 . . . . . kalukutiga Sintô-  
 12. jana maga Bîlôjanu<sup>1</sup> baredâtanu . . . . barevar-âditya sênabôva  
 Bânana magam Boma

*Note.*

This is another record of the time of the Sântara general Bîrarasa and refers to a battle waged by Kôtenâyaka. In this battle some warrior whose name is

unfortunately lost is stated to have displayed his valour on behalf of his master as a return for the subsistence he received from him (*jôlavâl*) and fighting with the cavalry and infantry he is stated to have killed several persons and horses and died from the wounds he received in the fight

The date is given as § 1208 Beya which corresponds to A D 1286. Other details about the dating are lost

The engraver of the inscription is named Bilôja, son of Sintôja and the writer of the record is named Bomma, son of Bâna, a *sénabôva* (village accountant) with the title, a sun to writers (*berevara Âditya*) The usual titles are applied to Bîrarasa Several letters in lines 5-12 are effaced and the meaning cannot be made out.

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## Tamil Supplement.

20

At the village Handrakahalli, in the hobli of Chamarajnagar on a stone oilmill lying near the Bhîmêśvara temple to the north.

Size 5 ft all round

Tamil language Tamil and Grantha characters.

- (1) ஸவீ ப்ரீபுதாபசசுக்ருவததி பொயசன ப்ரீ
  - (2) வீர ஸொமெஷூர தெவனபு. வீராஜிம ப
  - (3) ணணியருளா நிறக விகாஸிஸெவறசுகது பகர பரஸப
  - (4) எண்ணை நாடருமயண்டாககன பளளியில
  - (5) ...ருஸகெத காமுண்டன மககன கோவி
  - (6) காமுண்டரும நாக காமுண்டரும விமமகாமுண்ட
  - (7) ரும விமெஷூரமுடைய நாயநாறுககு திருநதாவி
  - (8) ளககுக்கு ஸமப்பிககககாணம
-

At the village Tammadihalli, on a slab to the north of the Sômesvara temple.

Size 3'—6" × 2'—6"

Tamil language Tamil and Grantha characters

- |                              |                               |
|------------------------------|-------------------------------|
| (1) ஸ்வஸி ஸ்ரீசகரையாண்டு     | (13) தசகாமுண்டன மகமாரகா       |
| (2) யாண்டு [ஆ] யிரத்தையபக    | (14) முண்டனும் இவாகள தெவ      |
| (3) தெழு சென்ற ராசுஷ         | (15) ர பிரதிஷ்டி பண்ணி ஸ்ரீ   |
| (4) ஸ்வசசரத்து மிதுனமாச      | (16) சொமநாத தெவாரிவிதிகக      |
| (5) ம பிறந்த எட்டாம் நாள் நா | (17) ரக மஞ்சரத்து இஷ்டிராநப   |
| (6) யிறறுக்கிழமையு பரப       | (18) திஷேவராசி பண்டிதரா       |
| (7) சுஷத்து பஞ்சமியும பெற    | (19) நசிககாண்டைக்குடிர        |
| (8) ற அவிட்டத்து நாள்        | (20) ராபூவம பண்ணிக்குடுதத     |
| (9) சகராமுடு காமுண்டனல       | (21) தரை இரண்டு வெலி இ        |
| (10) சசா காமுண்டுகள ச        | (22) தமமததுக்கு அழிப்பிராநகில |
| (11) ரய காளகாமுண்ட[ன]மக      | (23) . . . . .                |
| (12) ன மஞ்சகாமுண்டன ரய       |                               |

At the same village Tammadihalli, on a slab standing to the south of the Sômesvara temple.

Size 3'—6" × 2'—6"

Tamil language Tamil and Grantha characters

- |                        |                      |
|------------------------|----------------------|
| (1) ஸ்வஸிஸ்ரீஸ்ரீ ஸெ   | (9) தது தமமடிப பள    |
| (2) ரீஸ்ரீஷெவனவி.      | (10) ஸியில மராபுலிகா |
| (3) வி ராஜிஷ்டி வண்ணி  | (11) முண்டன மகன தா   |
| (4) யருளானிறக ஸகை      | (12) சகாமுண்டன சொ    |
| (5) ர யாண்டு ஆஇரத்தெ   | (13) மனாத தேவறககண    |
| (6) ரரு னாறு சென்ற விட | (14) ணலத்து பணம திரு |
| (7) ததுஷ்டிஷெவ         | (15) விளக்குக்குடுதத |
| (8) ஸ்ரீத்து சித்ரிமாஸ | (16) ஷ்டி . . . . .  |

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,  
ARRANGED ACCORDING TO DYNASTIES AND DATES.

## LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page number in the Report	Inscription number in the Report	Date	Ruler
			I GANGA.
144	49	About 886 A D.	Permmānadi [Rāchamalla II]
			II. CHĀLUKYA.
139	43	Śaka 916, Vijaya sam Chaitra —993 A D	Chālukya Permmādi [Tailapa II]
190	74	1053 A D (?) ....	Trailōkyamalla-Dēva.
			III ŚĀNTARAS.
190	74	Ś 975, Durmatī, mistake for Vijaya sam Vaiś ba    Ādi —16th May 1053 A D (?)	Vīra-Santāra-Dēva.
205	79	Ś 1113 Virōdhikrit sam. Vaiś. (? Vrīshabha) śu 11 Sô—6th May 1191 A D.	Vīra-Śāntara ...
209	80	Ś 1208 Vyaya—1286 A.D ..	Bīrarasa .
188	73	Ś 1218 (1217) Manmatha, Māgha (? Kumbha) śu 1 Sunday—Feb 5th 1296 A D	Kôte-Nāyaka, governor of Hosagunda.
183	71	Ś 1219 (1218) Durmukhi, Vaiś śu 7 Bu—April 11, 1296 A.D	Dēvarasa (Soddala Dēvarasa, governor of Sāntalige).
176	66	About 1300 A D .	Bīrarasa (? king)
186	72	Ś 1224 Śubhakrit sam. Kār śu 15 Mangalavāra—6th Nov 1302 A D	Sodaladēvarasa.
175	65	Śubhakrit sam Pushya ba. 3 Sô—Monday Jan. 7, 1303 A D.	Do

## ARRANGED ACCORDING TO DYNASTIES AND DATES

## Contents and remarks

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A *viragal* recording the grant of Mâdavâdi as *bâlgalchu* to Bânagâmunda by Timpa-medeya, uncle of Bûtarasa, when the latter died in a battle at Kudirûr

Records the construction of a tank by Ammadigâvunda of Kiruvustû and the usual *bittuvatta* was allotted by four persons.  
*See under Śântaras.*

Registers the gift as *kalnâd* of Ankegedu and certain other villages, the remission of the *kurudere* and *bittu* (minor tolls and forced labour) of the division of Pervayal and the payment of 1,000 gadyânas to the minister Nagularasa by the king. The composer of the inscription was Gôvinda, a learned Brahman and favourite of great poets

A *viragal* recording the heroism and death of Mâyaya during the siege of Koggere in Kabbunâd and grant of lands in the villages Elevallî, Edagôdu and Gavâtûru by Singi-dêvarasa in his memory.

A *viragal* mentioning the death of a warrior who fought out of gratitude (*jôlavâlge*) to his master Kôte-Nâyaka

A *viragal* recording the exploits and death of Kalisa in a battle at Muguligên between Kôte-Nâyaka and Ebharapa, general of the Yâdava king Râmadêvarâya (1271-1309)

A *viragal* recording the exploits and death of a hero named Béla who fought on behalf of Dêvarasa against Mâyidêva, the general of the Hoysala king Ballâla III in a battle at Muttûr

Records the gifts of land made to the God Bammêśvara by Bîrarasa, Kôte-Nâyaka, Sodaladêvarasa, the oil-mongers and the Ayvattu-nâd

A *viragal* recording the heroism and death of a warrior named Mûda in a battle fought at Sâlivur (Sâlûr) between Sodaladêvarasa and Yebaranâyaka, the former perhaps fighting on behalf of Ballâladêva (*See Nagar 27*)

Records the gift of some land for food-offerings at the temple of Dêkêśvara.

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## List of Inscriptions published in the Report,

Page number in the Report	Inscription Number in the Report	Date	Ruler
			IV HOYSALAS
172	63	Ś 1112 Saivadhâṇi (mistake for Sâdhâraṇa?) Jyêshtha śu 11 Vaddavâra (Thursday)—17th May 1190 A.D.	Ballâla II ....
99	2	About 1179 A D.	Do ....
168	59	Vyaya sam. Dvitiyâshâdha śu 13 Thursday—July 9, 1226 A.D.	Narasimha II ....
122	26	Ś 1100 (mistake for 1160) Durmukhi, Chittirai—1238 A D.	Vîra-Sômêśvaradêvar ...
116	20	Vikâri sam. Makara—1240 A.D.	Do ....
101	3	Ś 1163, Plava sam. Pushya ba. 7—Wednesday 25th December 1241 A D	Do ....
134	37	Ś 1204 Viṣhu sam Makara, 17th Ardhôdaya—January 11, 1282 A D	Narasimha III ....
146	50	Ś 1212 (for 1211) Virôdhi sam. Âshâdha śu 11, Anûrâdhâ nakshatra, Thursday—June 30 1289 A D	Do ....
183	71	1296 A D	Ballâla III ....
186	72	1302 A D	Do ....
123	27	Ś. 1237 Râkshasa sam Mâgha ba. 1 Vadda Vâra (Saturday)—10th January 1316 A. D	Do ....

arranged according to Dynasties and Dates—*contd.*

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Contents and remarks

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Records the death of a Jaina woman named Havvakka, wife of Sarvādhikāṇi Bammāchāri and a disciple of the Jaina guru Pushpasēna-Dēvaṛi

Records the death of Bitti-rāvuta in a battle with Sankana, the Kalachuriya king.

Records an agreement made by the mahājanas of Lakshminarasimhapura (Bhadrāvati) permitting certain persons to construct tanks in assigned places and carry on cultivation and gardening, free from taxes, under these tanks

Records the grant of money for offering perpetual lamps before the God Sōmanātha by Dāsagāmundaṇ of Tammadipalli

Records the gift of an oil mill by certain gaudas for offering a light daily before the God Vīmēsvara (Bhīmēsvara) in Rāmayandākkānpalli (Handiakanahalli)

Records provision by Senabōva Devanna, a subordinate of Pōlālva Dannāyaka, for extra feeding on the day of Uttarāyana sankramana at the temple of Chennakēśava, Belur, in return for a capital deposit of 2 gadyānas with the mahājanas

Records grant of land to a priest by the mahāpiadhāna Rāhuttarāya Kētaya-dannāyaka and others

Records the gift of a village named Guddavādi to a descendant of Kūṇattālvān, disciple of Rāmānujāchārya, and the master of ceremonies (Purōhita) in the Ranganatha temple in Śīrangam (Tichinopoly District), by various prabhugaudas of the place

*See under Śāntaias*

Do

Records gift of some land by the gaudas of Mukodihalli to one Vithanna

arranged according to Dynasties and Dates—*contd*

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Contents and remarks

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Records that while Sôvanna Odeyar was ruling the Ârâga Kingdom (evidently as a subordinate of the Vijayanagar king), some lands in the Maddika (common land) of the village Titisarigada Subur in Badaganâd district were granted to one Vithapa by the Gaudu-prabhus of Hebbayal Beliganabâdu in Arvattu-nâd after having received a present of 3 valahas

A fragmentary inscription showing Viûpâksharâya to have been ruling from Sirudhâra

Records the death of one Basavanna Odeya in a battle at Udaie (Udu in Sorab Taluk) during a raid by Mallappa of Dâravâda (Dharwar). The name of Mallapa-mantî mentioned in the epigraph is perhaps that of Mahâpradhâni Mallapodeyar who was the governor of Chandraguttî between 1390 and 1419 A D approximately

Records the gift of the village Masanahalli in Bânagavâdi with all rights for services at the temple of Mallikârpuna in Gâjanûi by the Prajagavundus of Uduvankanâd belonging to Annâle (?).

Registers the gift of some land by Vitthanna Odeyar, Brahma-Kshatriya governor of Ârâga, for the service of food offerings to the God Lakshmi-Narasimha in Hulikal. The name 'Brahma-Kshatriya' is significant

Records the gift of the village Gâjanûi for the services of the God Divyalingêsvara Anilêsvara of Haradanahalli in Yennenâd when Dêvadannâyaka was the governor.

Records the gift of some village of the annual rental value of 33 gold gadyânas free of tax for the maintenance of some mantapa by Timmanâyaka ruling at Navilûi as agent for Sâlûva Govindarâja who was a governor under Krishnarâyaka

Records the gift of the village Haruvage (Harave) as '*sîôtriya*' to Chikka Malla Odeyar of Tagadûr by Mallappa Nâyaka, agent for Immadi Râhuttarâyaka Mahâpâtia Ayya, a subordinate of the king.

Registers the grant of the village Danâyakanapurâ in Uyamballi sthala as *kolagi* to Dêvêsabhatar for services of bath at midday and food offerings to the god Nañjundêsvara and for the feeding of six Brahmans daily. The donor Perumâlê Adhikâni made the gift under the orders of the king



## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			V. VIJAYANAGAR
173	64	Ś 1318 Dhātu sam. Śrāv su 10 Â — Sunday 16th July 1396 A D	Harihara II ..
181	68		Virûpāksha Râya, son of Vira Harihara Râya
204	78	Sarvadhâri (S 1330 ?) Uttara Jyêsh- tha (mistake for Vaiśākha ?) su 1 Thursday—(May 26, 1408 ?)	[Dêvarâya I] ....
159	57	Ś 1330 Sarvadhâri sam Mârga su 15, Sô—December 3, 1408	Do .
200	75	Ś 1338 Manmatha sam Mârga su 15—16th November 1415 A D.	Do
157	56	Ś 1351 Saumya sam Chaitra su 15—20th March, 1429 A D	Dêvarâya II ....
149	51	Ś 1440 Bahudhânya sam Jyêshtha ba 10—June 3, 1518 A D	[Krishna Râya]
131	34	Ś 1452 Vikriti sam (?) Mâgha ba 5—5th February, 1531 A D	Achyuta Râya .
127	31	Khara sam Chaitra su 15 (lunar eclipse)—Saturday, 1st April 1531 A D (Ś 1453).	Do ....

## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			V VIJAYANAGAR— <i>contd</i>
151	52	Ś 1485 Rudhūôdgâṇi sam Śrāv ba 10—August 13, 1563 A D.	Sadāśivarāya ....
			VI ÂRAGA
173	64	1396 A D.	Sôvanna Odeyar .
200	75	1415 A D	Vitthanna Odeyar .
178	67	Ś 1359 Nala sam. Mârga ba 30 śu Friday, December 7, 1436 A D.	Mallinâtha Odeyar ....
			VII UMMATTÛR
120	23	S 1415 Pramâdîcha sam Mârga- śira ba 5—28th November 1493 A D.	Vira Nañjarāya Odeyar
121	24	About 1500 A D	(Name lost)
137	42	1569 A D	Sômê-dêva
			VIII. AREKUTHÂRA.
155	54	Jaya sam (?Ś1455) Śrāv. ba 10— August 4, 1534 A D (?)	Malî Giddagaudaraya (Chief ?)
137	42	Śukla sam (Ś1475+16=1491) Kâr- tika śu 1—11th October 1569 A D	Bhâlâlôchana Nâyaka, son of * Vîrabhadra Nâyaka
143	47	Ś1688 Vyaya sam. Mâgha ba 14— February, 27, 1767 A D	Hiri Chennarāja .
			IX. HADINÂD.
141	45	About 1550 A D ..	Râmadêva ....
128	32	Plavanga sam Âshâdha śu 1— 1547 A D (?)	Vira Râmayyadêva Odeyar...

arranged according to Dynasties and Dates —*contd*

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### Contents and Remarks

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Records the gift of the village Bānagavādi by a chief named Timmappa Nāyaka of Kōvuttūr (Coimbatore) to Mādēvar, head of Upparigeṃya-matha, a Viraśaiva matt in Ummattūr

*See under Vijayanagar.*

*See under Vijayanagar.* He was a Brahma-kshatriya

Records the gift of some land, a house with its back-yard and a jack fruit tree for feeding 30 Odeyars in a choultry attached to the Virabhadra temple at Basavāpura by Mallinātha Odeyar of the matt at Bāleyahalli, the donee who had to feed the Odeyars as stipulated was one Hadapada Basavanna, a *dāsōhu*

Records the gift of a house in the village Harave to a Viraśaiva priest of the place by the chief.

Records the gift of five villages as *umbali* to some one who had to do some service to the prabhus of Tagadū in return

*See under Arekuthāra*

Records that Mah Giddgaudaraya set up this vīragal in memory of Dēvanna and (his wife) Mākavve at Tondanūr

Records that the Sōmasamudra tank which was constructed by the Ummattūr Chief Sōmēdēva (Vīra Sōmerāya Vōdeyā) having breached in Ś 1475, Pramādīcha sam Kārtika *i.e.*, October 1553 A D the Arekuthāra Chief Bhālālōchana Nāyaka repaired it sixteen years thereafter, *i.e.*, in 1569 A D

We get only the name of the chief and his date from the inscription.

Registers the grant of income from tolls in the village Uyyamahalli (Uyyamballi) for the service of offering lights before the God Hanumanta, during the time of the king Rāmadēva (probably same as Rāmarāja, son-in-law of Krishnarāja)

Records the gift of the village Āsiri by the king Vīra Rāmayyadēva Odeyar (probably same as Rāmarāja) for the *bhiksha* of Hariyar, apparently a Viraśaiva priest

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## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			X DANIVASA
104	9	Ś 1506 Tārana sam. Āsv śu 10 Ā —Sunday 5th October 1584 A D	Chennavîra Odeyar ...
108	10	Ś 1507 Pārthiva sam. Chai ba 7 Ā—Sunday 11th April 1585 A D.	Do ....
110	11	Ś 1509 Sarvajit sam Vaiś śu 5Ā— Sunday 2nd April 1587 A D	Do ....
			XI MYSORE KINGS.
129	33	Ś 1590 Kīlaka sam Nīja Āshādha śu 2—1st July 1668 A D	Dēvarāja Odeyar
115	19	Ś 1793 Pramôdūta sam Chaitra sū 1 Friday — April 1, 1870 A D	Krishnarāja Odeyar III ...
			XII. KELADI
171	62	Parābhava sam Bhādiapada śu 14—? August 30, 1726 A D	Sōmasēkhara II (?) ...
			XIII. MISCELLANEOUS
121	25	Ś 1057 Rākshasa sam Mithuna tēdi 8, Sunday 5th lunar day of the dark fortnight, Avittam — June 2, 1135 A D	.
182	69	Ś 1078 Dhātī — 1156 A D	.
170	61	Ś 1158 (mistake for 1160?) Vilambi, Āshādha śu 10 Tuesday—22nd June, 1238 A D	.
140	44	Āngirasa sam Bhādra śu 5 Va—? Thursday August 27, 1332 A D	Mādiyanna, nādugauda of Uyyamahalli
133	35	Ś 1295 Paridhāvi sam Āsvīyuja śu 4—October 17, 1372 A D.	

arranged according to Dynasties and Dates—*contd.*

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Contents and remarks

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Records that this chief who was the son of Chikka Viappa Odeyar and grandson of Chennarāya Odeyar sold a plot of wet land in Nāgalāpura to Vīrasēnadēvai, disciple of Gunabhadradēvar who was a disciple of Samantabhadradēvar of Gērasoppa for 32 varahas. The nature of the sale transaction is also denoted

Records a similar transaction between the same parties The land sold was in the village Ichaladāla.

Records yet another sale transaction between the same parties The land was sold for 40 varahas and situated in Nālapura

Records that the king granted a village for the service of free feeding in a matt of the Lingāyat sect built by his mother Amritamma, Queen of Dēvaiāja Odeyar, in the town of Mysore.

Records the construction of a pond named Amritasarōvara by Puttanañjavve, wife of Mallappa, Chauri-bearer of the Mysore King

Records that one Subāchārī made the salāke (bar) of five metals, for manufacturing rupees. The weight of the bar is stated to be 24 mds 9 srs

Records the consecration of the god Sōmanātha by certain gaudas and grant of some land to Dēvarāśī Pandita of Mañchara (?) *alias* Sikkānda.

A vīragal recording the death of one Basavarasa or one of his followers during a fight

Records the death as *sati* of Kārabbe of Dumma-sthala

Records the gift of *Umdemāneya kodige* to Kātōja, son Mañchōja by Mādiyanna of Uyyamahalli, Dēmappa and others

Records the setting up of an oil-mill by two gaudas, Hāravagauda and Ālagauda (perhaps for services in the temple of Mahākālī at Hue Bēgūr)

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## List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			XIII. MISCELLANEOUS— <i>concl'd.</i>
112	12	? Fourteenth Century A.D	
161	58	(1) Nandana sam. Māgha 30. Thursday solar eclipse—2nd February 1413 A D (2) Ś 1335 Vijaya sam Vaiś śu 1, Vaddavāra—Saturday, April 1, 1413 A D	} Perumāledēva, Chief of Tā- yūi-nād
142	46	Isvara sam Kārtika śu 1— October 8, 1637 A D (?)	Maleppa-Odeyar (?)
155	53	About 1650 A D	(Kanthāva Narasaraṇja- Odeyar I ?)
156	55	Dumukhi sam Chaitra śu 1 Monday—Perhaps March 17, 1656 A D	.
112	14	Śaka 1605 Rudhirōdgāri sam Śiā- vana ba 5—August 2, 1683 A D	.
112	13	Śaka 1639 (mistake ? for ś 1641) Vikāṇi—A D 1719	.
115	18	Śarvati sam Chaitra śu 5—	Suragiya Basavanna Odeyar
133	36	Probably 18th century A D	Vira Nāyaka ...
135	38	Do do	Do ..
126	30	Saka 1787 Krōdhana, 1865 A D Kali 4966 Śrāvana śu 5—July 27, 1865 A D	

The rest of the inscriptions are neither dated nor belong to specific dynasties They are of local interest

arranged according to Dynasties and Dates—*concl'd.*

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Contents and remarks

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Records the death by *sanyasana* of a Jaina named Boppayya, disciple of Anantakîti belonging to Mûlasangha and Kânûr-gana

Records the erection of an agrahâra near Ummattûr and the settlement of Brahman therein with gifts of land to them by Perumâledêva and several gaudas of Tâyûr and other villages in the neighbourhood.

Records the grant of Koleganapura and some lands in Sômasamudra for an annual payment of quit-rent of 16 gadyânas and exempted from the khana, kathârige and ganâchâra taxes to Linganna-Odeyar by Malepa-Odeyar. Records also certain other privileges which the donee could enjoy

Simply mentions the village as having been given away for charities of Kâsi. (Cf. Channarajanagar, 42 of 1650 A.D.—The village in which the present inscription is set up might have been included in the list of villages granted by the Mysore king and attached to Honganûr mentioned therein)

Records the gift as *kodige* of some land to Linganna-Odeya-dêvar, disciple of Anna-dânidêvar, by Sannapa-gauda who had held it as *sûtra-qutti*. The donee had to feed guests

Records the erection of a pillar (mâna-stambha) by Vaidyayya of Kâdahallî

Appears to register some gift

Registers the gift of some land near Bôrehalla by Suragiya Basavanna Odeyar for feeding the Jangamas of Kebbarûr Yegâlûi belonging to the *samayâchâra* of Kapaya Linga

Records the gift of a garden to one Kamibaguta by Vîra-Nâyaka and others

Records the gift as *kodagi* of a plot of land by Vîra-Nâyaka

Records the renovation of the Nañjundêsvara temple of Nañje-dêvarapura by Maranakana Chika Mallegauda

## APPENDIX A.

## CONSERVATION OF MONUMENTS

*In the year 1930-31.*

(Based on the Annual Report of the Consulting Architect to the Government of Mysore, Bangalore)

The policy of preserving the works of Art as enunciated by Government from time to time was carried on vigorously during the year under report. The monuments declared "PROTECTED" in the Notification dated 23rd September 1926 were confirmed as "Ancient Monuments". Three new monuments were declared as "Protected Monuments" during the year. The monuments declared as such are given in annexure 'A'.

Regular inspections were conducted in the case of 50 monuments during the year as against 36 during last year. A list of the institutions inspected is given in annexure 'B'.

Inspection reports from the Revenue Sub-Division Officers were received in the case of 24 monuments as against 10 of the previous year. Though there was some improvement in this respect, yet this work was not taken up seriously by the local officers. It is hoped that in subsequent years inspections of these monuments will be conducted as a matter of duty once a year at least.

Proposals for the renovation of the following monuments were called for and are under scrutiny

- (1) Channigarāya and Maralēśvara temples, Marase, Mysore Taluk
- (2) Sivappa Nāik's Fort at Nagar
- (3) Lakshmi Narasimha temple at Jāvagal

The Rules under the Ancient Monuments Preservation Regulation framed by the Committee appointed for the purpose were submitted to Government by the Muzrai Commissioner (Convenor). It is very desirable that they should be approved as early as possible.

The following monuments are under private management —

- (1) Vidyāśankara Temple at Śringēri
- (2) Viranārāyaṇa Temple at Belavādi
- (3) Gauṇīśvara Temple at Yelandūr
- (4) Sir P. N. Krishnamurti's Bungalow at Seringapatam

There are yet a few more under this category which deserve to be included in the list of Ancient Monuments. In order that these may be preserved in accordance with the approved policy of Government, it is very necessary that the liabilities and responsibilities of the private owners in regard to these should be definitely fixed. With a view to secure this it was suggested to Government that these private owners may be asked to execute an agreement under section 5 of the Ancient Monuments Preservation Regulation. Early orders on this question are requested.

In all, 27 monuments have been dealt with during the year. A statement giving the names of these monuments and the action taken in the case of each is attached in annexure 'C'.

As in the previous year a sum of Rs. 1,000 was allotted by the Muzrai Commissioner for the erection of Notice Boards in front of the monuments. But as portions of this amount had to be utilised for meeting the bills of the previous year which had remained unadjusted for various reasons,



this allotment was not utilised. Arrangements are now being made to have these Notices inscribed locally on stone slabs gradually as funds are available.

The question of appointing a local man as responsible for maintenance in the case of each monument is under correspondence with the Revenue Commissioner and it is hoped that with the co-operation of the Revenue Department some satisfactory arrangement will be arrived at shortly.

Every endeavour is being made to detect the tendencies of decay as soon as they occur in the monuments and to take prompt action to get them set right. Estimates for repairs proposed in the case of these are invariably obtained and scrutinised and in the case of repairs of any magnitude, personal guidance is also given during their execution. If the same vigilant policy is pursued, it is hoped that most of the monuments may be brought to a satisfactory condition within the space of a few years, provided adequate funds are available for their repairs or restoration.

A statement of expenditure incurred for the repairs of monuments during the year 1930-31 is submitted as Annexure 'D'.

It is very desirable that the same kind of sustained attention is paid to the repair of Mazrai Institutions also. Some of these are included in the list of Ancient Monuments but there are several more which deserve to be so included. Any repairs done to these should be carried out with totally different feelings from either a new work or the repairs of a modern building and the methods usually adopted by the Public Works Department hardly suit these structures. All these old structures are generally works of Art and anything done to them, however humble it may be, will help either to retain the existing beauty or to maintain it.

Nearly a lakh of rupees are being spent every year for construction and repair of these institutions. In the interests of the preservation of Ancient Art, it is very necessary that there should be a judicious distribution of this expenditure in the order of urgency or importance and all the repairs done should be carried out with expert guidance.

#### ANNEXURE "A"

##### *Ancient Monuments declared "Protected" during the year*

1. Bhīṃśvara, Nakulśvara and Sahadēśvara temples at Kaivāra, Chintamani Taluk
2. Viṣṇuśvara temple at Kurudumale, Mulbagal Taluk
3. Channigarāya and Maralśvara temples at Marase, Mysore Taluk
4. Śivappa Naik's Fort at Nagar

#### ANNEXURE "B"

##### *Inspection Reports received from Sub-Division Officers*

Mysore	Śrī Lakshmi Narasimhasvāmi Temple
	Śrī Vaiṣṇavasvāmi Temple
Hunsur	Śrī Kēśava temple at Dharmapura
Challakere	Rock-cut temple at Rāmadurga
Belur	Hoysalesvara temple at Halebid.
	Kēdārēśvara           "           "
	Śāntinātha basti       "           "
	Parśvanātha           "           "
	Ādinātha               "           "

ANNEXURE B—*concl'd*

Yedatore	.. Basti at Chick-Hansoge
Molkalmuru	Asôka Inscriptions at Siddâpura and Brahmagnu
	Asôka Inscriptions at Jatinga Râmêśvara Hill
Krishnarajapet	Brahmêśvara temple at Kikkeri
	Śrī Lakshminârâyana temple at Hosaholalu
Mulbagal	Hydervali Darga at Mulbagal
	Râmalīngêśvara temple at Āvani.
	Vinâyaka temple at Kurudumale.
	Sômeśvara                   "                   "
Bowringpet	... Hyder Ali's Birth place at Bûdikote
Hassan	... Mahâlakshmi temple at Doddagaddavalli
Harihar	Hariharêśvara temple
Honnali	Fort Wall

## ANNEXURE C

Statement of ancient monuments dealt with during the year 1930-31.

Sl No	Name of monument	Action taken
1	Tippu Sultan's Palace, Bangalore	The Scout Office and the Office of the Superintendent of Municipal Schools continued to be held in this building The Sanskrit College building having been taken over for the construction of a Maternity Hospital on the site, Government Ordered that the remaining vacant portion of this monument should be given over to the Sanskrit College Accordingly the building was handed over to the Educational authorities for the purpose The Government ordered that the question of constructing a compound wall round this should lie over for some time for want of funds A watchman was however continued to look after the premises, the cost being debited to the Gardens Department
2	Chennigarāya Temple at Kaidāla	The fresh estimate called for in accordance with the Notes of Inspection sent from this office was received and taken up
3	Col Baillie's tomb at Seringapatam	There was a mud compound wall surrounding this monument which was ugly and the interior was bare and uninteresting This was pulled down some time ago and in its place, it was proposed to have a clipped hedge all round with a few cyprus trees planted inside Proposals have since been sent up to Government in this matter
4	Fort wall at Nagar	An estimate was called for from the Deputy Commissioner for clearing the rank growth of vegetation over the fort walls But as it exceeded the sum of Rs 1,000 allotted by Government for this work, it was sent back for revision As it did not come back in time, the allotment could not be utilised.
5	Īśvara Temple at Arsikere	The estimate for Rs 2,000 prepared for its repairs was sanctioned by Government and the work was begun
6	Basti at Chickhansoge, Yedatore Taluk.	While forwarding the Inspection Report for this monument, the Revenue Sub-Division Officer reported that a considerable extent of land was endowed to this monument which was all in private enjoyment The Muzrai Commissioner was requested to have this point investigated In case it was possible to reclaim some of the lands, money can be found for repairing this monument
7	Śrī Chennakēśava Temple at Belur.	The work of restoration of this temple went on briskly and most of the work on the main temple was completed. The work of putting the surrounding shrines in order was begun There is yet a lot more to do and the establishment that is now working there will have to be continued for some more years
8	Hoysalēśvara Temple at Halebid	The restoration work of this monument has also been taken up But the work turned out during the year was not so perceptible as at Belur The ground within the compound should be levelled The joints of the main temple were cement-pointed It was hoped that more substantial work would be turned out next year
9	Pārśvanātha Basti at Śravana-belagola	An estimate for repairing this at a cost of Rs 130 was approved and returned

## ANNEXURE C—contd

Sl No	Name of monument	Action taken
10	Chandragupta Basti, Sravana-belagola	An estimate for repairs at a cost of Rs 90 was approved and returned
11	Channigaiāya Temple, Turuvekere	An estimate for Rs 190 for effecting some minor repairs for this building was approved
12	Bhōga Nandīśvara Temple at Nandi	This was visited on 19th May 1931. This monument is a major Muzrai Institution and has been kept in good condition. There are however certain portions which stand in need of urgent repairs. The Muzrai Commissioner was addressed in the matter.
13	Nāgēśvara Temple, Basrai	An estimate for Rs 2,904 received from the Deputy Commissioner, Mysore, was approved and returned.
14	Chāmarājēśvara Temple, Chamarajanagar	There was a proposal some time previously to build a porch in front of the entrance Gōpuram of the temple just as there is one at Nanjangud and designs for the same and for other improvements to make this beautiful monument look more interesting and attractive were forwarded to the Muzrai Commissioner. All this was estimated to cost Rs 53,150 and as there was not enough funds at the credit of the institution Government approved the recommendation of the Muzrai Commissioner to take up this work a couple of years later.
15	Nārāyana and Maralēśvara Temples, Marase, Mysore Taluk	Proposals for the renovation of these monuments were called for from the Executive Engineer, Mysore Division, Mysore. In the meantime it was ascertained that the local people are not willing to invest much money over these nor was any other fund available to restore them. The question therefore was held in abeyance.
16	Lakshminārāyana Temple, Anati, Channarayana Taluk	An estimate for Rs 1,509 for its repairs having come up, this monument was visited on 27th July 1930 and it was found that the estimate prepared by the Deputy Commissioner was found far too extravagant to spend on a comparatively unimportant structure like this one. Revised proposals were therefore called for.
17	Kēśava Temple, Somanathapur	It was pointed out during last year that the newly repaired cells surrounding the temple were leaking badly during the rainy season. The Executive Engineer who was addressed in the matter stated that necessary repairs had since been carried out.
18	Vināyaka and Sōmēśvara Temples, Kurudumale, Mulbagal Taluk	On the recommendation of the Deputy Commissioner of Kolar District that the Vināyaka Temple at this place was deserving of being included in the list of Ancient Monuments, proposals were submitted for its inclusion and the Government declared it as a "Protected Monument". The monument being in urgent need of repairs proposals for its restoration were forwarded to the Executive Engineer, Kolar Division. An estimate for Rs 5,600 has been forwarded to the Chief Engineer for sanction.
19	Būchēśvara Temple, Koravangala	Complaints about the upkeep of this institution were received frequently. An estimate for its repairs was called for from the Executive Engineer, Hassan Division. A proposal was also made to utilise the available portions of the fallen parts of the ruined temples in front of this monument in supplying the missing parts in the Hoysaleswara temple at Halebid.

ANNEXURE C—*concl'd.*

Sl. No.	Name of monument	Action taken
20	Mallik Rihan Darga, Sira.	This is one of the most important of the Mahomedan monuments in the State from an architectural point of view. Some repairs were conducted in the previous year and some portions of the main building touched up. The monument was visited and necessary instructions for its repairs were given.
21	Rock-cut Temple, Rāmadurga, Challakere Taluk.	The Revenue Sub-Division Officer having reported that a big crack had developed in the temple, the Assistant Engineer was requested to watch it by inserting cement tell-tales and report the result after one or two seasons.
22	Śrī Brahmēśvara Temple, Kikkeri	The Muzrai Commissioner forwarded an estimate for Rs 781 for repairing this temple. This estimate had been prepared ten years previously and on examination it was found that the monument had deteriorated still further. A fresh estimate was therefore called for and this which amounted to Rs 986 was sanctioned by the Muzrai Commissioner.
23	Prasanna Chennakēśava Temple, Ambuga	It was represented in the last year's report that no repairs had been executed to the temple for several years. The Muzrai Commissioner has since reported that an estimate for Rs 700 was sanctioned in February 1931.
24	Kīrti Nāiāyana Temple, Heragu.	The estimate for Rs 375 which had been prepared during the last year had to be altered on account of certain other items of work to be included which amounted to Rs 480. This was approved and returned to the Deputy Commissioner, Hassan.
25	Śrī Viṣṇu Temple, Kondajji	The Sub-Division Officer having reported that this monument stood in need of some urgent repairs, an estimate was called for from the Deputy Commissioner who got the approval to the same from this office and sanctioned it subsequently for being carried out.
26	Tippu Sultan's Birth Place, Devanhalli	A sum of Rs 1,000 was allotted during the year under report for commencing the work of putting up a monument over the place as already sanctioned by Government last year. The work was however not undertaken by the Public Works Department during the year.
27	Aśōka Inscriptions, Molakalmuru Taluk	The Revenue Sub-Division Officer reported that there was no body to look after the inscriptions. It was recommended from this office that the Patel of Siddapur Village may be placed in charge of the inscription near his village and that the Archak of the temple on the Jatinga Rāmēśvara Hill may be asked to keep watch over the inscription which is there. The Deputy Commissioner, Chitaldrug, accordingly issued necessary instructions in the matter.

## APPENDIX B.

## List of Photographs taken during the year 1930-31.

Serial No	Size	Description	View	Village	District
1	6½" × 4½"	Bull before excavation		Arsinkere	Mysore
2	Do	Bull after excavation		Do	Do
3	Do	Mastakal		Erangere	Do
4	Do	Do (another)		Do	Do
5	Do	Vnagal		Do	Do
6	Do	Do (another)		Do	Do
7	Do	Webb's Monument		French-Rocks	Do
8	8½" × 6½"	View of the Fortress to be dismantled		Chitaldrug	Chitaldrug
9	Do	Do do (another)		Do	Do
10-13	Do	Beads		Chandravalli	Do
14-16	Do	Ornaments		Do	Do
17-19	Do	Iron Implements		Do	Do
20-22	Do	Pottery		Do	Do
23-24	Do	Potsherds		Do	Do
25	6½" × 4½"	Do		Do	Do
26	8½" × 6½"	Neoliths		Do	Do
27	Do	Natural Objects		Do	Do
28	6½" × 4½"	Do		Do	Do
29	8½" × 6½"	Handy Work		Do	Do
30	6½" × 4½"	Do		Do	Do
31	Do	Bricks		Do	Do
32	Do	Stone implements		Do	Do
33	Do	Pottery		Do	Do
34-36	10" × 8"	Do		Do	Do
37	8½" × 6½"	Copper plate inscriptions (of Pandu-rangapalli)			
38	6½" × 4½"	Do			
39	5½" × 3½"	Do Seal			
40	6½" × 4½"	Copper plate inscriptions of Medakeri Naik			
41	Do	Do			
42-47	Do	Copper plate inscriptions (Marappa)			
48-49	6½" × 4½"	Coins			
50	8½" × 6½"	Do			
51	Do	Two palm leaves (Paradarasodara Ramana Kathe)			
52	Do	Hydernama manuscript			
53	6½" × 4½"	Do do			
54	Do	Prabhudeva temple	Side view	Belgami	Shimoga
55	Do	Isvara temple	Doorway	Do	Do
56	Do	Panchalingesvara temple	Umamahesvara figure	Do	Do
57	Do	Do do	South east view	Do	Do
58	Do	Pranavesvara temple	Jamb	Talgunda	Do
59	Do	Do	Inscription pillar	Do	Do
60	Do	Kallesvara temple	Do	Malavalli	Do
61	Do	Somesvara temple	Perforated screen	Bandalike	Do
62	Do	Timurti temple	View	Do	Do
63	Do	Kaitabhesvara temple	South view	Kubatur	Do
64	Do	Do	Front view	Do	Do
65	Do	Do	West view	Do	Do
66	Do	Do	Kshetiapala shrine	Do	Do
67	Do	Visvesvara temple	Front view	Jade	Do
68	Do	Viragal		Udu	Do
69	Do	Vishnu temple	Side view	Do	Do
70	Do	Isvara temple	Front view	Do	Do
71	Do	Basti	Side view	Do	Do
72	Do	Vnabhadra temple	Side view	Pura	Do
73	Do	Do	Doorway	Do	Do
74	Do	Isvara temple	South west view	Kuppagadde	Do
75	Do	Do	View of Mukhamantapa	Do	Do
76	8½" × 6½"	Amutesvara temple	Ceiling	Amritapur	Kadur
77	Do	Do	Do (another)	Do	Do
78	Do	Do	View of Mukhamantapa	Do	Do
79	6½" × 4½"	Do	Sarasavati figure	Do	Do
80	8½" × 6½"	Lakshmi Narasimha temple	South view	Bahadravati	Shimoga
81	Do	Do	Lakshminarasimha figure	Do	Do

APPENDIX B—*concl'd*

Serial No	Size	Description	View	Village	District
82	6½" × 4½"	Lakshmi Narasimha temple	North-east wall	Bhadravati	Shimoga
83	Do	Basti	Jvalamalini figure	Basti near Naisimharajapur	Kadur
84	Do	Do	Chandraprabha figure	Do	Do
85	8½" × 6½"	Nilakanthesvara temple	South view	Jambittige	Do
86	Do	Do	North view	Do	Do
87	Do	Do	North east view	Do	Do
88	Do	Do	South east view	Do	Do
89	6½" × 4½"	Do	West view	Do	Do
90	Do	Do	Chandra figure	Do	Do
91	Do	Naisimhaparvata	Narasimha stone	Kigga	Do
92	Do	Rishyasingesvara temple	South west view	Do	Do
93	Do	Do	Doorway	Do	Do
94	Do	Do	View of stone oull	Do	Do
95	Do	Do	Do (another)	Do	Do
96	8½" × 6½"	Vidyasankara temple	South west view	Sringeri	Do
97	Do	Do	North west view	Do	Do
98	Do	Do	North east view	Do	Do
99	Do	Do	View with the river	Do	Do
100	Do	Do	Tandavesvara	Do	Do
101	6½" × 4½"	Do	Sankaracharya with four disciples	Do	Do
102	Do	Janardana temple	North-east view	Do	Do
103	Do	Do	Yantia	Do	Do
104	Do	Basti	North-west view	Do	Do
105	8½" × 6½"	Vidyasankaralinga	Front view	Hale Sringeri	Do
106	6½" × 4½"	Kalasesvara temple	South west view	Kalasa	Do
107	Do	Do	Interior view	Do	Do
108	Do	Do	Pedestal of the Surya image	Do	Do
109	Do	View of Ballalarayanadurga			Do
110	Do	View of Galkere Fort		Bababudan hills	Do
111	Do	View of Dattatreya Pitha		Do	Do
112	8½" × 6½"	Ruined temple	Back view	Yelavanka	Hassan
113	6½" × 4½"	Do	Doorway	Do	Do
114	8½" × 6½"	Kesava temple	Jewels	Belur	Do
115	Do	Do	Vishnuvardhana image	Do	Do
116	Do	Do	Side view	Do	Do
117	Do	Do	Back view	Do	Do
118	Do	View of the pond	From east	Hulikere	Do
119	12" × 10"	Nandanahosur copper plate inscriptions			
120	Do	Do			
121	10" × 8"	Copper plate inscription			
122	Do	Do			
123	Do	Taalkere copper plate inscription			
124	Do	Do			
125	Do	Do (another)			
126	Do	Do			
127	6½" × 4½"	Seals of both the above inscriptions			
128	8½" × 6½"	Nagari copper plate inscription			
129	Do	Do			

## APPENDIX C.

List of Drawings prepared during the year 1930-31

1	Udri		Isvara temple	Ground plan
2	Kuppagadde		Do	Do
3	Pura	..	Do	Do
4	Kubatur	. .	Kaṭabhesvara temple	Do
5	Brahmagiri			Sketch map
6	Kolar	...	Makbara	Do

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## SOME OPINIONS ON THE ANNUAL REPORT FOR 1929.

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“ . . . both (the Report and the Supplement) contain important material bearing on Indian History. Two of the inscriptions edited in the main report, the ancient Kadamba record and that of the Rashtrakuta “Avidheya,” demand the serious attention of all students of History. The readings and interpretations and comments given in the Report seem to me to be well founded and apposite, and little remains to be added to what is there stated. Among the very numerous other inscriptions which constitute the main bulk of the report and which are of various dates and characters, there are, I think, a number which in their several connections will be found valuable. The accounts of manuscripts are also welcome, and that of one of the books, the poem *Paradara Sodara Ramana Kathe* is quite fascinating reading. As regards the coins, I am not competent to form an opinion, but the accounts given of them will, I imagine, be found by numismatists to contain new and correct information.

The Supplement is written in a careful and judicious manner and it gives a favourable impression of method and scrupulousness in the work of projecting and carrying out the excavation. The site is evidently extensive and the results, so far made public, promise much new material concerning ancient and even prehistoric times. I think that your department has found a good field for its operations and I look forward with interest to the fuller outcome of its methodical operations."

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